

**GUIDE  
TO  
THE IMPORTANT MONUMENTS  
IN AND  
AROUND PUDUKKOTTAI**



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DAKSHINAMURTI

Tirumangal

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In the open tracts the undergrowth consists largely of prickly pear and the standard *Acacia leucophloea* (a.m.c. *Acacia*) and *Albizia leucacantha* (a.m.c. *Albizia*). Besides useful trees, it is rich in medicinal plants, herbs and roots. The Marumalai hills are especially noted for such plants and roots.

About the Fauna of the area, there is nothing remarkable to mention. In the 'Bosque Placense' are found wild pigs, spotted deer, hares, porcupines and wolves. Frogs, lizards, wild cats, civet cats and monitor lizards are found in the Town forests. Among the game birds may be mentioned snipe, jungle-fowls, quails, partridges and several kinds of pigeons.

The history of Pudukkottai is an epitome of the history of South India. There are in and around Pudukkottai many vestiges of the oldest habitations of man, some of the oldest Hindu records known in the South, and towns and villages renowned in the oldest books of the Tamil language. The Pandyan, Cholan, Pallavan, Hoysalan, Vijayanagar and Madurai Nayakas ruled over the State, featured its communal organizations, trade and industries and embellished it with temples and monuments of outstanding work. When the South felt the impact of the Islamic onslaught, this area was not spared; When Nayak rule at Madurai tottered, the Pallavas plundered and ravaged the country for more than a century until the Tondaimans of Ambakkurudi subdued them and carved out the Sultanate of Pudukkottai.

There are two accounts now prevailing about the origin of the Tondaiman rulers of Pudukkottai. The Tondaimans of the ruling line are said to have come like the Pallavarayan from Tondaimandalam, comprising the present Chingleput and North Arcot districts. The Tondaimans belong to Kallar tribes that lived on the hills near Tirupati and skilled catchers of elephants. We may suppose that some of these were engaged by the Pallava Kings of Coromandel as mahouts or leaders of the Palace elephants, and that one of them with his people followed a Pallavarayan from Coromandel and had lands at Ambakkurudi and some other villages assigned to him.

The Tondaimans are said to have for a time halted at Ambakkurudi, a village to the east of Tiruvallurpatti, South of Tanjore and north of Kamanthapuram, before they settled down at Ambakkurudi. Along with the Tondaimans, nine other tribes settled in Ambakkurudi. The distinguishing titles of the ten tribes are respectively the following :—

- |                    |                    |
|--------------------|--------------------|
| 1. Mandikkin.      | 2. Paerikondan.    |
| 3. Pirpparikondan. | 4. Kadavotti.      |
| 5. Menakuruppan.   | 6. Pallavarayan.   |
| 7. Tondaiman.      | 8. Kanyayin.       |
| 9. Kalliyana.      | 10. Porpanakondan. |

After settling at Ambakkurudi, two more fresh tribes of Kallars joined with them. They were :—

1. Adakayalaruppan, and 2. Kallaganan.

The whole body then moved in different directions and are said to have found the nine settlements (or Kappans), the names of which are :—

- |                   |                 |                     |
|-------------------|-----------------|---------------------|
| 1. Pudukkottai.   | 2. Vudukkottai. | 3. Kallakottai.     |
| 4. Kamanthapuram. | 5. Nideli.      | 6. Marangiyampatti. |
| 7. Arumampatti.   | 8. Pudukkottai. | 9. Marangiyampatti. |

According to the account found in the legendary origin, the earlier Tondaimans are found in a Telugu poem called 'the Tondaiman Vamsavali' which was written by a court poet of the name of Venkanna about 1730 A. D. According to the poem, Devendra,



King of Heaven, during his tour on the earth, met a maiden, and married her. The woman gave birth to many sons, one of whom became a ruler. From him was descended the famous following line :—

- |             |              |                     |              |
|-------------|--------------|---------------------|--------------|
| 1. Tiruma.  | 2. Narmana.  | 3. Panchai.         | 4. Dundaka.  |
| 5. Namana.  | 6. Tirama.   | 7. Namana.          | 8. Panchai.  |
| 9. Namana.  | 10. Panchai. | 11. Kinkai.         | 12. Dundaka. |
| 13. Tiruma. | 14. Panchai. | 15. Raja Tondaiman. |              |

While Sriranga Nayaka, King of Vijayanagar and the sovereign of Gingee, Tanjore, and Madurai was touring or halting on his pilgrimages to Rameswaram, one of his elephants got out of control and caused great havoc. Avidai Raghunatha Tondaiman, son of Panchai Tondaiman of Karaikkottai, captured the elephant with great skill, and conducted it to Sriranga Nayaka. The King was much impressed by this courageous act and conferred on Avidai Raghunatha Tondaiman the title of 'Nayaka' and also granted to him some lands and many insignia of distinction such as an elephant with howdah, a lion faced palanquin, the right to use torches in the day-time and a couple of hounds to go in front of his palanquin singing his praises.

It is believed that there must have been some connection between Avidai Raghunatha Tondaiman and the Vijayanagar line of rulers, as in all the Copper-plates issued by the Tondaimans, Avidai Tondaiman is never mentioned by this name, but is always called "Nayaka Tondaiman" who got the title of 'Nayaka' from (Sriranga) Nayaka. The first Tondaiman ruler of Pudukkottai inherited the title and called himself Raghunatha Raja Tondaiman (1606-1730 A.D.), and some of his successors also adopted the title.

Raja Tondaiman had four sons of the names of Raghunatha, Narmana, Panchai and Porama, and a daughter also of the name of Kuthai.

Raghunatha Tondaiman and his brothers were brave men, skilled in hunting. Raghunatha Tondaiman succeeded his father Raja Tondaiman as the ruler of the estates near Pudukkottai under the title of Raghunatha Raja Tondaiman. He is said to have been born in 1641 and became ruler in 1681.

Vijaynagaraya Nayak, King of Tanjore, hearing of the personal valour and courage of Raghunatha Raja Tondaiman is said to have invited him to his court and utilized him to check the lawless Kallars who infested the road to Rameswaram and attacked the pilgrims. He rose higher and higher in service and continued to hold his place with credit till a few years before the close of Nayak rule in Tanjore about 1634. The Raja in appreciation of his services, presented to the Tondaiman a necklace with a pendant containing a diamond of the *Karnamalai* variety and a large State sword named "Poraya Rana Rana".

Raghunatha Raja Tondaiman helped in 1672 to Ranga Krishna Muttarivayya Nayak to save the Tiruchirappalli Fort from falling in the hands of his enemies, and this victory brought the fame and position to him, and he was appointed as the *Arasa-Kannathu* of Tiruchirappalli.

We shall see now how Raghunatha Raja Tondaiman became the ruler of Pudukkottai. (So far he was only a ruler to the estates of his father).

The Sempatti of Ramnad, Vijaya Raghunatha Kallava Sempatti (1633-1730 A.D.) hearing of the prowess of the Tondaiman, invited Raghunatha Raja Tondaiman and his brother Narmana Tondaiman to Ramnad and engaged them in military service. These two are said to have been useful in subduing a number of Tiruvis (minor chieftains) who had been giving the Sempatti a good deal of trouble, and thus secured the security of the Sempatti. Raghunatha Raja Tondaiman is said have signalled himself by performing

two elephants which entered himself to the Setupati. One of them was the capture of the state elephant of the Tanjore Kingdom with which Raja the Setupati was engaged in hostilities. And the other exploit is said to have been the subjugation of the Palayakots of Sivapattanam.

At this time the Setupati fell in love with Kathali, sister of the Tondaimann, and married her. She is said to have been the second wife of Kilavan Setupati, who is known to have had more than 47 wives. She seems to have been much attached to her husband and committed suit on the death of her husband in 1710.

This marriage strengthened the ties of friendship between Tondaimann and the Setupati. About this time, according to the Tondaimann *Viravallu*, one of the elephants of the Setupati got out of control and Narayana Tondaimann is said to have captured it with great dexterity and boldness and presented much bloodshed. This incident will further enhance the esteem of the Setupati for the Tondaimann.

At this stage, the Tondaimann wanted to return back to their estates. It is said that the Setupati desired to present Raghunatha Raja Tondaimann with a *Palayam* and that it was suggested that the *palayam* of the Pallavarayan might be granted to the Tondaimann. The last Pallavarayan, Seventhakantha Pallavarayan, who had assumed the title of Raja like the king of Tanjore or the Setupati of Ramnad himself, seems to have held a small tract of land, to the south of the Vellar as a fief of Ramnad. Seventhakantha Pallavarayan, the ruler, was summoned by Kilavan Setupati to appear before him. The Setupati was at Kalayakkottai, 10 miles east of Sivapattanam, and the Pallavarayan halted at Kandadai, about 4 miles from Kalayakkottai. The Pallavarayan was sent for; but as he was then engaged in *paga* (or *Siva*) it was reported to the Setupati that the Pallavarayan would start to see him on the completion of the *paga*. The Setupati was immensely provoked, accused the Pallavarayan for thinking more of his *paga* than of his legs lost, and, placing his son in his state elephant, directed him to march to Kandadai and make an end of the Pallavarayan. The prince met him on the banks of a drinking water pond of Kandadai and had him seized by his men. And the Pallavarayan, finding resistance useless, died with the curse on his mouth that the Setupatis should never or later lose all their sovereign rights. On hearing the death, the wives and children of the Pallavarayan are said to have committed suicide by throwing themselves into a pit in the Pallavar tank in front of the palace.

*Foundation of the Padakkottai Tondaimann line of rulers (1686).*—The Setupati then sent for a gold palanquin, and presented it to the Tondaimann, named Uthalai Ambalaburam, a military officer under him, to take the Tondaimann to Churnam Pillai, the Setupati's agent at Tirumangayam, and to arrange for Raghunatha Tondaimann's being installed as the ruler of the Pallavarayan's dominions. At this time a sword of honour is said to have been presented by the Setupati to Tondaimann which is known as *Chinna Raman Baram* and also a *Vaikumpati Corach* (corach opening to the right.)

This is a short account of what is called the Setupati origin of the Padakkottai State and the foundation of Tondaimann line of rulers. An examination on the whole question tends to show that it was a tract of land to the south of the Vellar that the Tondaimann got from the Setupati, and later Raghunatha Raja Tondaimann stepped into the place vacated by the last of the Pallavarayans.

*Origin of the Kallavar Tondaimann (1686).*—About the time that Raghunatha Raja Tondaimann became the ruler of Padakkottai, Narayana Tondaimann (The second brother) became the ruler of Kallavar. The Palayakots of Nagalapuram (in Thanjavur District) had become subordinate to the power of the Nayak ruler of Madurai, and refused to pay the usual tribute. The Nayak ruler who had already received a substantial help from the Tondaimann directed them to proceed to Nagalapuram and bring his subjects under subjugation. Accordingly Narayana Tondaimann defeated the chieftains and some other Palayakots who allied with him such as Puli Deyan and Kartabeswara Nayak and brought them again

under the rule of the Nayak of Madurai. He has also returned all the horses, elephants and presents that he won in the war to the Nayak ruler at Tiruchirappalli. The Nayak King Ranga Krishna Murta Virappa (1682-89) was so much pleased with the way in which the affair was managed that he presented Nannasa Tondaiman with the tract of land about Kalutaru from the lands that were directly under the rule of Nayak Kings. This 'free-gift land' did not become a portion of Ranganatha Raja Tondaiman's dominions, as Nannasa Tondaiman set himself up as a separate ruler. The attachment of Nannasa Tondaiman was so much towards Nayak rule, he called himself Ranga Krishna Murta Virappa Nannasa Tondaiman. He received from the Nayak King various presents and marks of distinction such as the use of flags (Ramanathavala and Ganadachewaga), use of turban in the day time, etc.

So about the year 1690, we find Ranganatha Raja Tondaiman ruling at Padakkottal and Nannasa Tondaiman ruling at Kalutaru. The letters of the Madurai Muslin to Rome speak of these as 'The Tondaiman' and 'Chinna Tondaiman'.

At this time, the Vazhinjodu Kallars appear to have been particularly given trouble by the Nayak rulers of Tiruchirappalli for their plundering expeditions. At the request of Nayak rulers, Nannasa Tondaiman accompanied them at Poliyur, defeated them and got off the heads of all important men.

Vijaya Ranga Chokkanatha Nayak, ruler of Tiruchirappalli, found the useful services of Tondaimans and retained them in his court. The suspicions and displeasure against the Kandalar chieftains, who had been for a time in disgrace, were revived by the Tondaiman who was apparently the personal enemy of the chieftains, with the result that the chieftains were deprived of his principality, which was transferred to the Tondaiman as a personal appanage. And many other villages extending from Tiruchirappalli in the direction of the Kingdom of Madurai were made over in 1700 to the Tondaiman, as a favour by the Raja of Tiruchirappalli, whose favourite the Tondaiman had become.

After acquiring the principality of Paranthar and Kattivar (Kandalar), Nannasa is said to have had several encounters with the Komarade chieft (owners of Virudhachal tract), and, overcoming him, annexed Virudhachal to his dominions.

In this way Nannasa seems to have become the ruler of more or less the whole of the modern Kalutaru Taluk. Nannasa Tondaiman, at this time, got the permission from the Nayak king to invade Pudukkottai Raja of Marangapattu who had stopped the payment of annual tribute. The Tondaiman, with the help of his brother Ranganatha Raja Tondaiman of Padakkottal, defeated him, and seized from him his capital Arumadichchala and some other villages, which the Tondaimans were permitted to keep for themselves.

Nannasa Tondaiman was succeeded by his son Rameswari Tondaiman, who is known to have ruled till 1736 and died in that year. Rameswari Tondaiman, like his father, called himself after the Nayak ruler at the time Vijaya Ranga Chokkanatha Rameswari Tondaiman. He married Mutalakkumari, one of the foster daughters of Marangapattu (Queen Rajarat of Tiruchirappalli) and received as her dowry five villages.

Rameswari Tondaiman seems to have been a peaceful ruler, not caring for walls or extension of territory. The Servaikars of Andakkulam and Nangappattu seem to have helped him greatly in keeping his kingdom in order and peace. For the consequences of the passages to Rameswari, he built two chattrams one at Kalamevar in 1728, for the maintenance of which the village of Pullattappatt was set apart, and the other at Arumadichchalam in 1730 in the name of his wife Mutalakkumari, for the upkeep of which several villages were allotted.

Rameswari Tondaiman was succeeded by his son, Nannasa Tondaiman. Not much is known of this ruler. The fact seems to be that at his time, Pudukkottai had become very much more powerful than Kalutaru and overshadowed it. Thus Kalutaru was annexed

to Padakkottai and seemed to be separate state about 1750. "Tradition on the subject simply says that the last ruler of Kalliat was sent to the Tirunelveli Fort as a State prisoner. In all probability, the ruler then dealt with was Nemana Tondaiman, son of Ramasami Tondaiman".

Now let us look into formation and intervening places in Padakkottai town.

Padakkottai Town stands on a sloping ground rising from the Vellar to a ridge north of the town. Its water supply comes from the north while the slope to the south facilitates drainage.

Originally the town was surrounded by thick jungle. The approaches to the town were through these jungles along three roads on the north, south, and west. On these roads stood gateways called *Vadi* at distances of three miles, two miles, and half a mile respectively from the town under the charge of a commander and a detachment. These outposts are still commemorated by the place names *Machavadi*, *Kazhuvadi* (overmountain), *Vadi*, and *Pallu Vadi*. The town is dated on the west by a line of low isolated rocks which supply excellent grazing. Though no river flows through the town, it is within four miles of the Vellar and two miles of the Kumbhar on the south.

The town and its environs have a history dating back to prehistoric days. The extensive pre-historic burial sites on either side of the Tirukottalai tract and the pre-historic sites with pottery and burial in the Sadiyapattur, point, west of Tirugokarnam indicate that there was a populous settlement in the vicinity and grown into important settlement of the Chettiyar, Kurala Vellalar, Musavars and Kalliat.

The eastern portion was called Kaluvamangalam, an important settlement of the Chettiyars, and the western of the town as Singamangalam. How these two towns perished or merged into the modern Padakkottai town is not known; nor is it clear when the *Kottai* or fort after which it takes its name was built. The Foundation Memorial inscribed in the Raghunatha Raya Temple (1524-1750 A.D.) but the existence of the fort is denied by Ramiah Nair, the East India Company's Agent at Tanjore, who writing on 16th June 1754 observed, "there is nothing more nor more well." However, the Statistical Account of Padakkottai (1813) refers to a fort three miles or two and a quarter miles in circuit, with streets, houses and shops inside. Probably the fortifications would have been destroyed between 1752 and 1754 by Chanda Sahib or Ananda Row or by both during their invasion of the town. The palace referred to was probably that which is reported to have stood at the northern end after its demolition a new palace was built at Singamangalam southwest of the town which then Raja used both as a palace and a barracks, and where it is sometimes supposed that sage Sadasiva Brahman came to reside first into the higher ranks of Vedantism.

The modern town which derives its name from a fort built round it in former years is now nearly 150 years old. The town originally consisted of irregular streets and narrow lanes of old-world that and thatched houses. In 1812 it underwent a baptism of fire in which it was nearly destroyed, and a new town, thanks to the wisdom of Raja Vengal Raghunatha and Major Macleod, arose phoenix like, on its ashes, with broad streets in intersecting square—a plan which has been preserved to this day in the town and its extensions with the Raja's palace in the center.

The expansion of the town since its rebuilding in 1812 has been steady and continuous and required considerable ingenuity during the administration of Sir Sallis Scott (1834-1844). During his time several suburbs like Paluchery were brought into existence, the streets were cleared, tanks were deepened and cleared, and a programme of public buildings was inaugurated and largely carried out. The town was constituted into a Municipality in 1912. (Fig. 1)

The places of worship, to a town of this size, are fairly numerous. The most important Saivite temples are those of Sri Gokarneswara (Bhadambal) at Tirupukottam and Sathyananthaswami in the heart of the town. The principal festivals in the former are the *Darbar* and those in Chitra (April-May) and Aadi (July-August) and in the latter is *Aar* (June-Aug). The Vaishnavite temples are of Varadhisvara pyramidal in the eastern third street, of Venkateswara on the banks of Arupakkulam of Varaha on the bank of Pullavankulam. Other places of Hindu worship are the *Ammankovil*s dedicated to Arjuna (Charmian), Manamathaswami, Kanakachidamban, and recently constructed Bhuvananeswari amman; the shrine of Thudikkonda Agnesa, Sagarathala Agnesa and Perampuzha; the temples of Sundaresa and Sri Dakshinamurti (in the old Palace), a Marudamman temple on the confines of Tirupukottam and Tiruvappur; and Sri Venkateswaram Kovil at Tiruvappur itself.

There are two churches in the town. The Protestant church (Fig. 2) is at the north end of the town and belongs to the Swedish mission. It was built in 1905 and consecrated in 1906. The church of the Sacred Heart of Jesus and of the Immaculate Heart of Mary, (Fig. 3) an elegant and spacious edifice, east of Marthandapuram is the principal church of the Padakkottai Catholic parish. The foundation stone was laid in January 1908, the nave was completed in April 1911 and became the parish church in 1912.

There are two mosques, one in the town (Fig. 4) and the other at Tiruvappur. The town mosque is about a hundred and fifty years old, and is ascribed to one Muzina, who is also credited with having built some mandapas at Pulluvai in the Tirumayan taluk.

The *Barge of Hazrat Shah* profess Auliya is held in high veneration by the Muslims of the town. Farhan Auliya a prince or chieftain of Yemen in Arabia, conquered the world and wandered about the countries of south-west Asia and India and at last settled in Padakkottai in the first half of the 13th century. Many miracles were attributed to him. His sanctity attracted the notice of the Tondaiman ruler of Padakkottai who held him in high esteem and had a tomb raised in his honour after his death. It is believed that his nephew and disciple also lies buried by the side of the Auliya.

There are many notable buildings and places of interest. The old palace (Fig. 5) is in the centre of the town inside a fort with thick and high ramparts. The old palace is now not used as a place of residence by the family of the Raja, and is being occupied by some government departments and private firms. This contains the statue of Sri Dakshinamurti and the old Darbar hall. The new palace (Fig. 6) which was designed and built by one late Mr. Vilasurata Sastri, a Special Engineer for the police constructions, has a handsome appearance, with its well-dressed stone walls and Moorish cupolas. It was surrounded by a large park, with its own and gardens, and there were tennis, cricket and foot-ball grounds, and a riding course. The building was first occupied in 1930.

The Public Office building (Fig. 7) at the southern side of the Padakkottai has stand in a handsome two storied building constructed in the form of a hollow square (312 feet by 365 feet) with eight staircases, two of which lie inside towers rising 102 feet high. Moreover, are located the Sub-Collector's office, Court, the Sub-Registrar, the State Bank of India, Government Branch Post, etc. In front of the Public Office building stands a bronze statue of the late Raja Sri Marthanda Bhaskara Tondaiman Veludurai.

The Raja's College is another important building with a Theatre hall, Library, Laboratory and an extensive sports ground with a provision. Besides, the Raja's College is a B.Ed., College (Fig. 8) with a newly constructed building.

The Town General Hospital is a spacious building with extensive wards and operating theatre. It is equipped to meet the demands of modern hospital work, and has Pathological and Bacteriological, Radiological and Electro-therapy, Eye, Nose and Throat, Dental and Ophthalmic sections. The Raja's Hospital, meant only for ladies, has day and night out-patient wards and lying in rooms.

Among other structures of note, may be mentioned the Barter school, the Town Hall built by public subscription to commemorate the first audience that the late Raja Sir Marthanda Bhavarra Thondaiman had with Queen Victoria at Windsor Castle on July 14th 1898 and the Victoria Jubilee Arch (Fig. 9) which is on the road to the Public Offices. Near the Jubilee Arch is the Gumbi (see Holdsworth) park with a clock tower maintained by the Municipality and the Municipal rest house called *Seyyemari rest house*.

The Tamil Nadu Government Museum at Tiruchikulam is an interesting and educational institution. It was started in 1910 by the Darbar of Pudukkottai. It is now functioning as a multi-purpose museum with the following Sections: Geology, Zoology, Botany, Arts and Industries, Anthropology, Ethnology, Epigraphy, Numismatics, Archaeology and Paintings. It has developed on modern lines largely in recent years and is worth visiting. It is open to the public on all days of the week except Mondays and Government Holidays.

It is a surprising matter to the visitor to note that less than 20 to 30 tanks to a town of its size, and the towns Ayyarkulam, Pillakkulam, etc. show how they owe their existence to the charity of some Adyar or Pillai who held high positions formerly in the land. Kammandam kulam near the last named is Commandant's kulam and was excavated by Commandant M. S. Narasimha. The largest of them is Pudukkulam (Fig. 10) which has at the south-eastern end and constitutes the source of water now supplied to the town through the pipes. The work of repairing and renovating Pudukkulam was taken up in 1939. It was then calculated that by deepening and widening, it might hold 115 million gallons of rain water collected on a water-shed mostly under jungle, and therefore naturally free from the contamination of man and beast and supply the town with wholesome water from year's end to year's end without fear of drought. The work of repairing the tank lasted off and on for seven years, and when it reached completion in 1944-45 it proved large enough to render a scheme of water-works possible for the town. On its southern bank are situated the *temple woods* where water is filtered and pumped to the *Machavali* upland at the northern extremity from which it re-supplies the town by natural gravitation.

The tank as it now stands is a pretty to see with its magnificent sheet of water enclosed by high and neatly walled banks wide enough at the top to be a promenade and a drive. The father of all these improvements was Sir Seshu Bhattar, who beautified the town by his fourfold programme of town improvement, starting, to conservancy, town extension, tank repair, and the creation of public edifices of architectural value.

## PORPANAIKOTTAI.

Porpanaikottai lies at a distance of four miles from Pudukkottai in the Alangudi route and on and a half miles in the Tiruvannankulam route. It is about one and a half miles to the north of Tiruvannankulam, and can be reached only by bicycle or by walk. But the Alangudi route is suitable for all conveyances.

Porpanaikottai is a place having a ruined fortress of which a curious legend has gathered. The place derives its name, as the word implies, from a fort in which according to the tradition there once stood a palm tree bearing gold fruits, but in the present Kalyuga of sin and degeneracy has changed into one of the mandapas in the fort.

It is probable that the correct name was derived from Pongurappinankottai. Pongurappinank was title assumed by Nam chiefs. The original significance of the name having been lost, it was probably corrupted into *Pongusai* (or *Porpanai*) kottai, and the ignorant folk readily associated it with the legend of the golden palm-tree supposed to have stood at Tiruvannankulam, a mile and a half to the north.

The fort is said to have been built in the form of the bird 'Garuda' (Brahmany bird) with its beak facing the east, and its wings outstretched north and south as in the Silpa Sastra. I can support to this view, because the garuda was an emblem assumed by later Ramanas. The fort, therefore, may have been built in the 15th or 16th century, and, according to the Statistical Account of Pudukkottai (1843), the fort has fallen into decay by the first quarter of the 19th century. But the vestiges as well as traditions still remain, from which the following particulars are given.

The fort is truly a remarkable structure made out of square bricks and stone-plaster. The bricks under the construction are about an English foot in length and breadth and four inches thick, being a marvel of strength, size, and durability. The circumference of its circumvallation is one mile and one furlong and the area occupied by the ramparts is 4 acres and that included within the fort is 43·87 acres. According to tradition the fort had 32 bastions, and most which judged from the counting ditch 30 feet by 12 feet—which now lies to the north of the fort, must have been of formidable dimensions. It has had several given the different names of which are still recognizable. Outside the fort is a pit called *Sarangapallam* or the hollow of the serpent, said to communicate underground with Vallam near Tanjore. Inside the fort are traces of a building believed to have been the palace of a chief, and a half-filled pond, by name *Nerai*, supposed to have been used as a *Tippukkaliam*. There are shrines on the four sides of the fort dedicated to *Mannava* and *Kavappa*. The two temples of *Mannava* claimed to be the original abode of the godling *Mannava* who guarded the Gold palm-tree, one on the Eastern gateway and Western gateway. But of these two, the temple to the west is obviously the later building and must have been built not more than 100 years ago. This *Mannava* (Fig. 11) is regarded as the prime tutelary deity of Pudukkottai town and palace, whose, crown or way across the town is still traced by kneeling elders. To observe it by building or otherwise is considered to be highly inauspicious. The *Mannava* at the Eastern gateway is made out of lime and mortar and is completely resembling in size the Western one. There are also shrines to the *Mannava* in Pudukkottai town and within the five temples at Tiruvannankulam.

## GOKARNESVARA TEMPLE IN TIRUGOKARNAM.

TIRUGOKARNAM is a suburb of Padakkottai town and lies at a distance of two miles to Padakkottai-Tiruchirappalli bus route. Here is the famous rock-cut temple of God Gokarneswara and a shrine of Goddess Brithadambal.

We learn from inscriptions that Tirugokarnam was one among the three *devasthanams* that existed in Padakkottai. As a *devasthanam*, Tirugokarnam dates back to the seventh century if not earlier.

The rock-cut shrine of Gokarneswara belongs to the 'Mahendravarmasa epoch' (600-650 A.D.), and consists of a cubical cell with a rectangular veranda in front resembling the case-temple at Sitamavasi and Kadambiyannadu. The central shrine contains a lingam in the centre which is massive and cylindrical. The veranda is supported by four pillars—two of them at either end being contemporary with the rock itself. The pillars, here, unlike those at Kadambiyannadu, are carved as the extremities and octagonal in the centre. Above the pillars are corbels supporting the Architecture. The face of the bracket is carved and bears the usual Pillars, red ornaments. There are no *shivalingas* here, but the figures of the huge Ganesha on the south wall of the veranda and of Gangaधारaranga (Fig. 12) on the north wall are typical Pallava sculptures. They are carved in bas-relief.

A steep portion of the rock was selected at Kadambiyannadu and Sitamavasi to excavate the *ambalam* and *parthivagraha*, but at Gokarnam neither a slope has been taken and a distance of more than five feet in the slope had to be cleared off before reaching an sufficient height in the rock to form the pillars with their capitals, etc. On the rock face to the south-east of the rock-cut cell are in bas-relief the figures of the Sapta-mathikas (Fig. 13) with Ganesha and another God who may be identified as Virabhadra or Hanu on either side. The *ambalam* and the other *mandapa* built of cut stones in front of the central rock-cut shrine belong to the Chola and Pandya periods.

The shrine of Sri Brithadambal seems to be a very late structure, probably constructed within the last two centuries. The absence of any inscription on its walls bears out this conclusion. The Goddess is the tutelary deity of the Tondaiman rulers who consequently styled themselves 'Sri Brithadambadevi' or the servants of Sri Brithadambal. In this temple they are installed and it is in the name of the Goddess that the Padakkottai State came called the Aruman with was struck. The large *mandapa* in front of the Aruman shrine, and the corridor (Fig. 14) leading into the temple from the street belong to the 'Madurai' style. The pillars in the large *mandapa* contain beautiful figures of Rati-Mangana, Ravana, (Fig. 15), etc. On the pillars of this *mandapa* are figures in high relief of chiefs and nobles who have not yet been satisfactorily identified. Within the temple are shrines to Bhakulaseswari, in the form of a linga, Sri Mangalamkika and Dakshinamurti. On top of the rock-cut shrine are those of Subrahmanya, Durga, Lakshmi, Saravati, Bhairava, Jambhavanthana (Fig. 16) or the 'Destroyer of fever'. At the base of a *skala* (effluence) along) runs within the temple is a small image of Sri Sadashiva Bhramendra.

The principal festivals in this temple are the *Dusara*, and those in Chitra (April-May) and Adi (July-August).

The *Sthalapurana* of the temple has a well-known legend relating to the God and to the story to the rock, celebrated in local ballads, and dance-dramas. The cow of the story was Karpasodini, the giver of all objects of desire like the fabulous horn of plenty, who happening to arrive late one day at Indira Court was furnished from the colonial species and condemned to live the life of an ordinary cow on earth until such time as she might take to expiate her sin by worshipping God Gokarneswara. On coming below, she sought the hermitage of sage Kapila situated in the *skala* flower jungle in this place, and under



his goddess performed daily worship to the idol in Gokarnam under the baba tree; and her penance did she do for her son, for every day she tramped to the away Ganges, and brought sacred water in her ear for the God's abjection (hence the God is called Gokarnam or the Lord of the ear's ear). In due course she became a dam, but stilling motherly instincts she still performed her daily journey leaving her tender calf to whine and bellow at the temple gate. But soon came the time for her salvation, and as she returned one day at nightfall with the sacred water in her ear, God Gokarnam taking the shape of a tiger stood across her path in a place since called Tiruvengalval (the tiger's grip) and demanded from her tiger's food. On realising that it was time for the abjection of the God, she was let go but on condition she returned immediately after the worship was over. When the cow came back according to her promise, the roaring tiger changed its shape, and Siva and his consort Parvati, manifested themselves on their bull vahana, and carried the cow to heaven. According to a variant in the story the horn in the hill behind was cut by the cow with its horn and steeled with the Ganges water from its ear, and a cleft on the top of the hills in the hoof-print left by her as she bathed the idol in the sacred water.

There are many recorded inscriptions in this temple in Pallava-Grantha and Old Tamil characters. On the south wall of the rock-cut shrine is a fragment of inscription of a single Sanskrit line inscribed in Pallava-Grantha characters which reads, 'Bhagavatharyas-Bhagavatharyas' meaning 'Bhagavatharyas who was religious teacher and founder'. On the same south wall of the shrine is an inscription in Old Tamil character, dated in the 9th year of the Pandya King Marattiyar (71-82 A.D.), which records a gift of fifteen Kalaja (a customary gold weight) of gold which was collected by begging, for maintaining an everburning lamp (nanda-vilakka) to the Madurai (the Lord) in the temple at Gokarnam in Tiruvetpar by Varagutavetti Arayan alias Nakkam ruler of Karkirichetti, (present Thakkimattar near Pudukkottai) a Kavayal (Kave descent) of Valla-madu. This god was placed under the protection of the nannu—the local administrative body of the Naidu or district. It is important to note that a nanda-vilakka is still being maintained in this temple.

The earliest Chola inscription in the temple belongs to the reign of Rajakesari-varman. On the south face of the third pillar (from the right) in front of the rock-cut central shrine is a Tamil inscription of Chola period belonging to the 9th year of the King Rajarajakesari-varman (Rajendra I) (982-3) which records a gift of land for the upkeep of the tank called Karkirikkulam at Tiruvetpar in Tenkaverudi by a Brahmin of Makkiamangalam, a Brahminship of Tenkaya Tiruvendhar-madu of Somadu (Chola Country).

An inscription in Tamil belonging to the reign of Raja Raja III (1016 A.D.) is on the rock to the left of the steps leading to the spring. It is slightly defaced. It records a gift of land for providing offerings and an everburning lamp to Tiruvottaram-Udaya Nayana, for the merit of the sons of Somajaleswar, mother of Somasundara, son of Hoyala Vira Narayanaswara of Ooramasudram. This marks the close connection between the later Cholas and Hoyalas. The famous Vijayanagar Emperor Krishna Deva Raya in his Triumphal march about 1518-19 in the South visited Tiruvottaram, and worshipped Gokarnam and Brahadeswar, to whom he presented many valuable jewels.

## SUNDARESVARA TEMPLE IN TIRUEKKATTALAI.

Tiruekkattalai is a small village nearly four miles to the east of the town of Pudukkottai. Tiruekkattalai is the corrupt form Tirukattal—the sacred stone temple. The village is mentioned in its early inscriptions as Karukarichchi Tirukattal. This sacred stone temple is a *Siva* temple, and the main deity of the temple, now called Sundaresvara, is referred to in early inscriptions as Karukarichchi Karalapparasvara Adigal or the Lord of the stone temple of Karukarichchi. The present name of Tiruekkattalai can be traced in a Vajrapurana inscription of the 13th century in which the main deity is called Tiruekkattalai Isvara mudavar. Sundaresvara temple is the only temple in Pudukkottai since which has all the characteristic features of the architectural style of the early Chola period in its pristine glory, unimpaired.

The temple faces the east and a tank is seen in front of it outside the wall of enclosure. The temple is now approached both from the east gateway and the south gateway. The latter was newly made by a opening in the southern wall of enclosure.

The Sundaresvara temple (Fig. 17) is a structural temple from the basement to the flag. It consists of a *garbhagriha*, an *ardhanarekapa* attached to it in front, the seven sub-shrines of *Purandarasvara* and the boundary wall round them and they seem to be the only structures that were originally constructed. All the other structures, the *nandikeswaras* attached to the *ardhanarekapa* and the shrine for the Goddess standing to the north of the central shrine appear to have been subsequently added. This is clear when the structural style of the *nandikeswaras* and the shrine of the Goddess on one hand and the *garbhagriha* and *ardhanarekapa* on the other being compared. Moreover the later king mentioned in inscription of the main shrine is the Chola King Kulottunga I (A.D. 1079-1118) and the earliest inscription on the *nandikeswaras* is the Chola King Kulottunga II (A.D. 1119-1216). From this it is inferred beyond doubt that the shrine of Goddess and the *nandikeswaras* should have been constructed during the interval of nearly a century.

The shrine over the central shrine is two storied structure. The shrine is square. Below the steps and *ardhanarekapa* and as the tier below are two rows of niches, one above the other; those on the south contain seated figures of Devalakshmar and of Bhikshammar, those on the west figures of Varaha and Vishnu and those on the north two figures of Brahma. The niches are fluted, and over them is a line of rampant *gajaka*. The figure in the southern niche of the outer wall of the *garbhagriha* is peculiar. Usually, in all *Siva* temples of South India, this niche is occupied by Devalakshmar. But here a figure holding a bow and arrow instead of usual *vimukha* which makes us to identify as Tripurasankar. However this is an interesting feature and an uncommon feature to seen in *Siva* temples. The niche in the western wall contains a figure of Lingadevara and that on the northern wall a figure of Brahma.

The *ardhanarekapa* connects the *garbhagriha* and the *nandikeswaras* in front of it. There are two standing *Devapadmas* on either side of the outer end side of the *ardhanarekapa*. Both of them are standing with two arms and they face east. Both have *janakatas*, and *parapavita* in the form of rolled cloth and wear large *patrakas* on their ears. The right hand of the figure on the southern side has the *vajras* pose and its left hand rests on the hip. The face of the northern figure is slightly mutilated. Its trunk is turned towards the entrance. Its right hand rests on the hip; the left one in *abhaya* pose. The two figures measure 5 feet 4 inches in height each exclusive of the basement.

All round the main shrine and close to the walls of the enclosure are the sub-shrines for the *parandarasvara*—Surya, Saptamastakas, Ganesa, Subrahmanya, Pythagoras, Chandra and Chandikeshvara. The shrine of the Saptamastakas (Fig. 18) is rectangular in shape and has a *vajras*-type roof. Among these deities the figure of Surya (Fig. 19) is peculiar. Of its two arms the left hand rests on the hip and the right in *abhaya* pose. The usual lotus bud is not shown in the hands as in other Surya figures. The existence of seven *parandarasvara* instead of eight in their respective sub-shrines is a feature peculiar to early Chola temple.

There are twelve inscriptions relating to this temple, of which seven mutilated, eight are Chola, one Pandya, and two Vijayanagar. Inscriptions of the fifteenth century dated in the reign of Vijayanagar Emperors show that the village was under the immediate rule of the Pallavarayan of Vantur—Ponnagalur. Srirangan Pallavarayan and Viththarayan Pallavarayan are among the donors to the temple. Karkuleolu was then an important *Andappan* or military station.

## ARANKULANATTA TEMPLE IN THEUVARANKULAM

Theuvarakulam is five miles from Pudukkottai, and lies on the Alanganal road. It is noted for its fine ancient temple to Hanuṁthiyevaran (Arankulanathar). Arankulanatha is in the form of a *ṣaṣa* which is *Saṣayamvara*.

The temple of Śrī Hanuṁthiyevaran and Amman Śrī Brīhadāmba is not only ancient but also imposing in Pudukkottai area and held in high veneration by devotees far and near. It has been the object of worship and beneficence of rulers and citizens from early times, and the inscriptions in the temple are the authority for the statement. The parthagraha of Śrī Hanuṁthiyevaran (Arankulanathar) may be assigned to the beginning of the late Chola period. The pillars above the plinth have simple *śāla* without petals, the *paṣṭapāra* are large, the *śaṭabha* (*paṣṭapāra*) are tricen shaped and bevelled. On top of each *paṣṭapāra* are two *yātri* standing on their hind legs as if supporting the *śāṭabha* above. Above the *paṣṭapāra* is a line of *śaṭapāra* supporting a cross-shaped cornice. The *śāṭabha* in the cornice are formed of foliage scrolls with human head figures within. There are niches in the walls. The niche on the south has a finely carved figure named Vinadhara Devalakṣṇamurti (Fig. 21). But the figure is not holding the usual *vinā* in the hands. The figure is more or less in the same type as found in Saṅkacchayana temple at Tirukkolai. The figure is in the standing pose, and the left arm holds a bow. It seems like a *Tripurāṇakṣamurti*. However, the *śāṭabha* above the niche contains a figure of Vinadharaśaṅkara m. If the figure in the southern niche is taken as Devalakṣṇamurti, the pose of Vinadharaśaṅkara is unusual and attractive and draws the attention of the archaeologists. The niche on the west contains Lingadevāra and that on the north one Brīhadā. The western niche is accompanied by the figure of Subrahmaṇya with *Viṭṭa* and *Devaśasta*, and the northern niche with a *śaṭapāra*.

The parthagraha, *śaṭabha* and *śaṭapāra* are of the same style. The earliest inscriptions in the central shrine is dated in the 46th year of Kulottunga Chola III corresponding to A.D. 1218-19. The parthagraha and the two *śaṭapāra* in front are surrounded by a hundred pillared *śaṭapāra* which was according to the Historical Account of Pudukkottai (1813) erected by one Gaṅgāyāna a Chola minister (7). Along the walls of the southern shrine are the figures of the 63 Saṁvatsara nāṭya. In this hundred pillared *śaṭapāra* are sub-shrines of Gaṅga, Lakṣmī, Subrahmaṇya, Bhairava, Śaṅkara, Śaṅkara, etc. In the front part of the hundred pillared *śaṭapāra* are the recessed *śāṭabha* which are considered to be fine specimens of late Chola or early Pandya bronze. From the *śaṭapāra* one has to pass through the second *paṣṭapāra* entered by a Gaṅgāyāna chief. This *paṣṭapāra* is in the Pandya style with polygonal *paṣṭapāra*, *śāṭabha* with petals spread out, thin *paṣṭapāra* and *śaṭabha* with *paṣṭapāra*. There is a long corridor between the second *paṣṭapāra* and the first or the main *paṣṭapāra*. The roof of the corridor is supported by massive monolithic pillars (*śaṭabha*) with carved lions on top. These pillars are elaborately adorned with figures of *śaṭabha*—*Viṭṭa* and *Chakrasa*, local deities, etc. Among the many names found in the inscriptions of *śaṭabha* are the following, *śaṭabha*, etc., of the temple that of one Arankulanathar (Jina Saṁvatsara Saṅkacchayana) permanently poses. His birth-day is said to be Śaṅkara (7) in the month of Purnima. He built the old kitchen, and the Vinadhara shrine; he gave a flower garden, maintained services and festivals, and provided everburning lamps, torches, etc., for his merit and as his name. One of these figures sculptured on the southern wall is that of Kanakadāya Chakrapur who is believed to have built this *śaṭabha* *śaṭapāra*. This is also called *Nakṣatra* (*śaṭabha*) *śaṭapāra* in which the sign of the zodiac are sculptured in the middle part of the ceiling. To the north of the *śaṭapāra* are the *śaṭabha* or the "Hall of Dance".

A separate enclosure for the Amman shrine which is much simpler than that of the God. The architectural features of the Amman shrine match the construction from the Chola to the Pandya epoch. The *yātri* and the *śaṭapāra* found in the central shrine are absent here. The Amman shrine or the hall where the Goddess is installed, as per the earliest inscription found in this shrine which dates to the 19th year of Kulottunga III (1217-18) was constructed by Kanakadāyaśaṅkara, queen of the Nivardana Chola of Ponnandil and daughter of the Nivardana chief of Ponnandil and daughter of the Nivardana chief of Ponnandil.

The main gopuram (Fig. 12) may be assigned to a late period in the Pandya epoch, and to the decorative planetary motifs. There is an inscription on the wall of this gopuram in Telugu mentioning that a *Aradhakamuka* was performed by Raja Rameshvara, Tondaiman Bahadur.

There are 45 interesting inscriptions in this temple belonging to the reigns of Kakkottung III, Seta, Veluyar, the emperors of the second Pandya dynasty, Vijayanagar emperors and Nayak chiefs. Vijayaraya Irenas, the Tondaiman of Arantangi, the Palloorvarayan of Vattar Perungalar, and the Tondaiman rulers of Pudukkottai. The inscriptions that are recorded in the inscriptions convey an idea of the influence of the temple in the past—its rich and costly jewels, festivals, and used for the provision of diet, and lands and gardens endowed to meet the expenses of daily worship. How prosperous the temple was is seen in Pudukkottai State Inscription 607, which records that the roadstead of Valluvar capable to pay arrears of taxes for nine years amounting to 11,000 kassas (equivalent a jewel of the God, and with the money thus raised paid the taxes, and in return conveyed loads to the temple. There are 8 inscriptions reveal the agreements reached in the temple by the rival parties and disputes cleared up by them not to engage in fighting in future. An inscription dated A.D. 1218-19 says that the local assembly met within the temple. It has continued to meet there in the succeeding centuries, and the case "panchayat" of the Kullam and of the Chettiyar of Valluvar continue to meet in the temple. A sixteenth century inscription (P.S. 1346) refers to a *Satra* machine (placed in the south part then called *Valluvarakam perumdera*.

Among the objects of interest in the southern cloister of the hundred pillared *mandapa* is a slab (Fig. 13) with the figures of a ruler on horse-back and his attendants. Bearing the inscription which can be translated as—'Hail ! Prosperity to Vijaya Raja Mudra, also called Kandyavarayan of Rajasalem, the servant of Vira-Prasanna'. It is not clear to whose army he proclaimed himself to be. Vira Prasanna, a one of the titles assumed by the Vijayanagar chiefs of Pudukkottai, and the title being such a common one, it is quite possible that some of Nayak or Tanjavur chiefs assumed it. The slab of Ganesha in the western entrance to the temple is supposed to be directly in the path and effulgence—*Perumankottai Muru*.

To the north of the shrine, about a furlong and opposite to the Union Office, are three shrines for Kali, Kanyappa and Tharayal Amma. The small temple of Tharayal Amma contains a male and a female figure made out of stone. The male figure is small and is sitting on the lap of the female figure. But the local version is that it is the lady of Tharayal Amma. The story is that a Paraiya disguising himself as a Sadra was appointed *Perikkar* (manager) of the temple, that being detected he was killed, that a concubine of his, belonging to the dancing-girls' caste, out of grief at his death committed suicide, and both were deified after death. They are now worshipped as *Parasurami* by the Meliars (peasants) of the place.

The following account of the legendary origin of the temple is taken from an old Tamil prose manuscript.

A *Rishi* (sage) who was doing penance in these forests happened to pasture one day to a *vakra* (hunter) his wife whom he had lost in the woods ; and out of gratitude, the hunter brought him every day some tubers and fruits to eat. The hunter was in his turn amply rewarded for his service, for a palm tree sprang up so miraculously in the jungle, and dropped a fruit of pure gold every day to the hunter's feet, as he brought food to the hermit. But, unwary of the nature of the golden fruit, he parted with it all to a *Chetti* at Kanyappaal near Valluvar for some rice, salt, chillies, and tobacco. So a dozen years passed, and the *Chetti* had amassed no less than 4,420 of these gold fruits.

At this time the Chola King-Karthala, who held sway over these purland hills (i.e. near Tirumakudalur in line of an ancient Queen Tatalai who ruled over these jungles. Her hunter discovering his stupidity— a day demanded additional payment of the *Chetti* and being refused was seen by the Chola King to pass wandering along the streets of his town. Soon an inquiry was made and the mischievous fruits were examined and found to be pure

gold. The hermitage of the sage was sought but both he and the palm tree had vanished and in their place stood a large. It also happened that a shepherd who carried milk for the King's use from Kadayakkudi stumbled every day at this hollowed spot, and broke his milk pot over the large, thus unconsciously bringing about the daily oblation of the idol with cow's milk. When the shepherd one day squandered the spot of his daily mishap with pork and apples, he inadvertently cut the large on the head and the cut may be identified to this day on the idol and was hurried to feed bloodhounds from the forest. Now it was clear to the King that temple was necessary to the God, and he was glad to learn that the Chetti of the golden fruits was himself willing to build one at his expense in six months. After completing the temple in this manner and providing it with a car and some jewels, 3,000 of the gold fruits were still left and they looked up in the temple ceiling.

According to the same Tamil authority, the image of this temple God was once attacked when taken round in procession, by the Maravitis who had assembled at Sarakkudi, and heretics were bestowed on those who defiled the sacred foot. The said authority also accounts for the present connection of Parayana with the temple. It would appear that the temple car once struck flat, and the salesmen broke as often as an attempt was made to drag it. Thereupon the God appeared in a vision and apprised the devotees that the car could be moved only when a Parayana riding on a white elephant lay by the account offering, and touched the car ropes.

According to another account also current in the place Kamachapadaya Maharajah, son or descendant of Kankaku Chetti is divinely destined to this locality (that he may be blessed with a son for whom he had prayed). He builds a fort and capital at Porpattakuttan near it (See under Porpattakuttan), and in the course of his exploration of the country in search of the large discovers it under a golden palm with the help of the shepherd of the story. The Chetti who is in possession of the fruits is a native of Kalasapattanam, and is made to disgorge his plunder under kingly pressure; the king himself being the builder of the temple. The palm has also, in this account, a legend of its own. It was originally Sriva's umbrella bearer, Paripagandan by name, who, for dereliction of duty was condemned to a mendicant life. He was directed to this spot on earth, as it had become consecrated by the Hariharas tank into which once fell the Ganges water that was shed from Sriva's locks. He was also doomed to a fivefold life—that of a *Vasika* (tribe-man) in the first Yuga (age), of *Katani* (planted with a tree of this kind that now stands on the bank of the Hariharas tank within the temple) in the second Yuga, of a gold palm (porpattak) in the third Yuga, of a stone *pasadapa* in the present age. The *pasadapa* now built over the idol in the temple is believed to be this dove. Whatever the puranic story, one fact stands out which points to an original connection of the temple with the men of the Idayas (Shepherd) and Chetti caste; and this is strengthened by the circumstance that at present, on the festival festivals the Idayas are called the bridegroom's (the God's) family, and the Chettis the bride's (the Goddess's) family, and this latter connection is further explained by the story of the Chetti girl who mysteriously disappeared as she was worshipping in the temple one day, and the voice of God was heard to say that He had taken her unto Himself.

## KULATTUR TALUK

### SIVA TEMPLE IN KALIYAPATTI.

Kaliyapatti is a small village ten miles from Kozhikottar and 25 miles from Pudukkottai, and is situated on the Pudukkottai Kozhikottai-Kilikkottai bus route.

On the foreshore of a so-called Samasthikulam near Kaliyapatti is a small but an interesting Siva temple. It is one of the earliest stone temple built in the Chola period. This is considered to be one of the best among the single-roofed temples of Vijayalaya's age.

This Siva temple (Fig. 24) faces the east. It is a compact structure containing within the garbhagrha, the gress and the akshara. The *stupa* and the *ardhanarasimha* have disappeared. The entire structure is built of well dressed granite blocks from basement to finial.

The central shrine (garbhagrha) is eight feet square. Its walls are one and a half feet in thick. They are adorned with pilasters, four on each side. Their brackets have an angular profile similar to those of the Vijayalaya Cholaeswarar at Narttamalai and the Siva temple at Tirupattur. There are no niches on the walls of the central shrine to house the usual deities. The *apsida* has, on each side, two *akshara*, well adorned with scroll-work. Each corner of the corridor ends with a beautiful scroll called *kudilakaravita*. A frame of yalis runs above the cornice. Higher up is a square gress with four niches one on each side adorned with *akshara* above. These and the four corners of the *akshara* are ornamented with scrolls of uncut stone elephants and charms.

The *akshara* is four-sided and square like resembling those of the Murugakovil at Kodum-balai. There is a layer of *ratnapatra*, and above it a *padmapatra*. The *stupa* which adorned it is missing and its style should have been similar to that of the Murugakovil.

Of the *ardhanarasimha*, the moulded basement alone is found in continuation of the plinth of the garbhagrha. The basement of the *ardhanarasimha* and traces of the usual seven sub-shrines can be seen ; also the basement of the front gateway and of the walls of *ardhara* enclosing the whole set of shrines.

The sandi square lying on the floor should have once adorned the four corners of the *gress* and the image of Dakshinamurti of the southern niche of the *Vimana* also lies on the ground.

The temple which was badly out of plumb has now been repaired, the idols of Brahma, Vishnu and Dakshinamurti have been restored to their respective niches in the *gress* of the *ardhara*, and two of these idols both discovered in the site have been placed at the corners of the top of the shrine and the third as a pedestal in front of the temple.

The inscription found in the southern wall of the garbhagrha is important. This inscription is palaeographically assigned to the 9th or early 10th century. Thiru S. R. Balasubrahmaniam has identified that the inscription is of the 15th year of Parakramavarman, who is none other than Vijayalaya Chola, and fixed the date of the inscription as A.D. 468.

# MUTAI KOVIL IN KODUMBALUR.

Kodumbalur lies about 25 miles from the town of Pudukkottai, and is a famous place of ancient renown in Tamil Nadu State, on the road to Kuttimayamalai and Manapalai. It is said in the Nilgappatharum, an ancient Tamil epic of the golden age of Tamil literature, to have been situated in a strategic position of importance on the high road then in use between Uthaiyur, the Chola capital, and Madurai, the capital of the Pandya. The Tamil work *Periplus* calls it the chief city of Konada, *Konatik-kodumgarum*. It was formerly a flourishing capital city ruled by a dynasty of Velis called Irakkasels, who were connected by blood with the Cholas but politically were subordinate to them. Mangalam-paer, who is revered as one of the 63 Saivite saints and mentioned in the *Thiruvalluvar* by Sundaramurti was a King of this Velir dynasty. He was the patron of the Saivas, and an ancestor of the Chola King Vijayalaya, the founder of the Imperial Chola line, and his son Aditya were connected with this dynasty. Another prince of the line was Bhuti Vikrama Kavarai who built the *Muvarkovil*.

Kodumbalur has taken different names at different times such as Irakkavelur (the town of the Irakkasels), and Mangamaral Sarnadurai in recent times, when it was given away as an *inam* by Queen Mangammal to Dalavay Lakshmi Narayana on the birth day of Vijaya Ranga Chakravarthy. However its present name Kodumbalur is its oldest denomination which has persisted through the centuries.

Kodumbalur is mentioned as the scene of an engagement in the 8th century in which the Pandya King Maravarman Rajasinha (c. 740-765 A.D.), defeated the Pallava King Nandivarman Pallavamalla. The Sanskrit records which are full of the exploits of Paramabhoga Samura Manu-Mattanaga chief and a contemporary and ally of Pallavamalla identify him with *Satrahayachora*, and attribute a victory at Kodumbalur (*Kodumbalur*) as having defeated the Pandya and Chola. *Satrahayachora* means "the terror of enemies", and is almost synonymous with *Satrahara* meaning "a lion to his enemies". The Sanskrit inscription (No. 14 in the Pudukkottai State Inscriptions-1829) in Grantha characters in the Muvarkovil gives the genealogy of the Irakkasels from a King whose name is unfortunately illegible to Bhuti Vikramakavai, perhaps the greatest of them all. He was a contemporary of Madurantaka Southern Chola Parantaka II and Aditya II.

The Irakkasels as the staunch allies and vassals of the Cholas, helped them in all their battles. The Sarnamaral plates of the sixteenth year (c. 916 A.D.) of the Pandya Rajasinha II give an embellished account of a surprise victory that he won over the Velir forces at Kodumbalur in a war which ended, however, in the triumph of the Chola Parantaka I and his Velir ally. During the Pandya wars in the reign of Southern Chola Parantaka II, one of the commanders of the Chola forces was prince Parantakan Saiva Velir of Kodumbalur. In the reign of Raja Raja the Great, another Kodumbalur chief marched on an expedition to the north, evidently to Nalambipadi and Gangavadi, now parts of Karnataka State. We do not hear much of the Irakkasels after the reign of Rajaraja I, and nothing remains now of the past glory of Kodumbalur except the *Muvarkovil* and *Mudukundamvara* temples.

There is a Kannada inscription on three stones built into the head of the holy tank in front of the *Mudukundamvara* temple. It mentions Vikramakavai-prabhu, which name must refer to the *Muvarkovil*.

On the south wall of the central shrine of *Muvarkovil* is a Sanskrit inscription in Grantha character which gives the genealogy of nine generations of the Irakkasels chiefs of Kodumbalur. The date of inscription has to be assigned to 10th century A.D. The inscription is mutilated both at the beginning and the end. The extant portion consists of 24 lines comprising eleven full stanzas in Sanskrit in various metres, and fragments of two others, one at the opening and the another at the end. The inscription occupies a wall space 4'10"



In height and a pointer in the wall, bears no letters, divides each line into two parts of the length of 2' 8" to the left of it and about 1' 5" to the right. The size of the letters in wall over an inch, the figures sometimes even reaching two inches. The inscription ends with the name of a chief called Bhairi Vikramakrishna and tells that he had two wives named Karadhiperayyari and Varagana, and had by his first wife two sons called Parvatakrishna and Adityakrishna.

The Muvattuvell was built by this Bhairi Vikramakrishna in fondatory of Southern Chola's Kodumbalur and has nothing to do with the three kings of the South as is generally supposed or with the three Saiva saints Appar, Sambandar and Sundarar. An inscription at Kodumbalur tells us explicitly that the three shrines were actually built by the chief Vikramakrishna in his own name and in the names of his two wives. Having built these shrines (vishnavu) in his own name and in the names of his two wives, he set up Mahavara (Shiva) and dedicated to a big mother (mathe-mathani) to Mallikarjuna of Madurai who was the chief ancestor of the Kalamarukha (part) with eleven villages for feeding fifty ascetics of the Kalamarukha sect. (The Kalamarukha sect is a division of Shaivism. The Kalamarukha appear to be so called because they reached their forehead with a black streak, and they are said to be born of sava (savana) and sakasava (sacramental) parents. The Kalamarukha teach that the manna of becoming immortal results in this world as well as the next are obtained by certain practices such as using a shell as a drinking cup, smearing oneself with ash of the dead body, eating the flesh of such a body, carrying a heavy stick, sitting up in a liquor-pot and using it as a platform for making offerings to the Gods, and the like. A typical Kalamarukha is wearing a bracelet made of Rudraksha-wood on the arm, smatted hair on the head, a shell and smearing oneself with ash.) Mallikarjuna belonged to the Aranya gentry and was the disciple of two teachers Valayurari and Taparari.

The Muvattuvell holds an honored place in the evolution of both South Indian architecture and sculpture. Originally there were three shrines side by side at the Muvattuvell temple. Out of these three, only two, the central and southern one now intact. Of the third or the northern shrine, the basement alone remains. Each shrine was composed of a garbhagriha and a closed arthanandapa attached to its front. The three shrines stood side by side in a line with the distance of 12 feet apart from one to another. Each shrine is 21 feet square at the base with 32 feet high and the arthanandapa measuring 16 feet square. All of them face west. There was a sandhanandapa 91 feet by 41 feet, common to all the three shrines, and a sandhanandapa the basement of which has now been exposed to view. In front of the sandhanandapa is the base of what must have been either a *Devasanika* or *balisika*. Surrounding this group were 15 symmetrically arranged sub-shrines, each having a garbhagriha and an arthanandapa, the basements of fourteen of which are now intact. Surrounding these sub-shrines was the *thiruvall* (boundary wall), a massive stone wall 3' x 4' in thickness with two openings, one towards the *gopuram* and another, near the north-eastern corner leading down by a flight of stone steps to a circular stone wall 10 feet in diameter. It is very probable that there was a covered cloister all round the inside of the *thiruvall* linking together the sub-shrines.

Each of the existing two shrines is 32 feet high from ground level. They are built completely from basement to final of well dressed granite blocks neatly and accurately fitted. The walls are 3 feet in thickness. When viewed from inside the shrine chamber, the roof is seen to be composed of a number of courses of cut stones projecting one above the other.

The opening on top is closed by a single roof slab. According to the tradition and report, the stones of the fort of this place were transported to Tiruchirappalli for the building of the Tiruchirappalli fort, and the *thiruvall* of the Muvattuvell was used for the construction of the 'Torch-Water pond' in front of the Muchakimukeshwara temple in this village, of a *caligula* in Minervelli village, and of the Siva temple in Tiruchirappalli.

The plinth of each of the three central shrines rests on a lotus base. The *Amuletas* in curvature as in all early temples, and above it runs a frieze of regular with projecting *amuletas* bands, with human figures sporting inside their gaping mouths. At each of the corners a *amuleta* head jets out with its mouth curled up and with a *gambhara*. The walls are decorated with a series of tetragonal pilasters crowned with *Amuletas*, *Amuletas* and *Amuletas* successively. The pilasters are large and square, as in late Pallava and early Chola temples. The *amuletas* are adorned with elegant scroll-work. The corbels are brackets with angular bevelling, and the lower surfaces of the brackets-caps are decorated with horizontal rows of roll ornament with a slightly raised band in the middle. But these rolls are not uniform as the Pallava structures. One of them in each corbel curves upwards.

The walls in the exterior side are provided with niches in the middle. Over the niches in the walls are carved in low relief arched *Amuletas* springing from the mouths of a pair of *Amuletas*. On top of the walls and below the cornice runs a frieze of *Amuletas*, a sort of *Amuletas* playing on different kinds of musical instruments. Above the wall runs a cornice which is as in the Pallava structures, thick and single arched and ornamented at close intervals along its whole length with *Amuletas* crowned with trifoliate, *Amuletas* instead of the upide shaped finials, found in the Pallava structures. In addition to this, the cornice in all its corners and the *Amuletas* on it are carved with scroll work and its lower edge is also carved throughout its length with a series of small semi-circles resembling lotus petals. Over the cornice are the *Amuletas* with heads of *Amuletas* jutting out at the corners. All these features occur reversibly in structure of this type.

Each of the two inner shrines (Fig. 25) is crowned by a *Amuletas* rising in three tiers but diminishing in size. Each tier is being separated by a thick and single arched cornice, which is similar to the lower most cornice in all its minor details. In the story just above the first cornice, a small structure called *Amuletas* is placed in each of the four corners with a four-sided curvilinear roof and a small four-sided finial above it. In the middle of each corner is the model of a building called *Amuletas* with a wagon-shaped roof which reaches the second cornice. There are pilasters on either side of the wagon-shaped tops. As regards the topmost tier of the *Amuletas*, each has a four-sided curvilinear roof which is ornamented on its four sides with projecting *Amuletas* filled with sculptured shrines in miniature in the middle and crowned by *Amuletas*. Its corners are carved with elaborate scroll work and the whole length of its lower edge has instead a series of semi-circles resembling lotus petals. The neck (just below the "roof" is also four sided with a niche projecting in the middle of each side. A row of *Amuletas* runs round its edge close below the roof. In each of the corners of the topmost story a seated bull is placed facing outwards. This is evidently to show that the temple is dedicated to *Amuletas*. The roof portion terminates with two rectangular *Amuletas* one above the other, the lower one called *Amuletas* and the upper one *Amuletas*; the latter is drawn out into petals. On the top a small *Amuletas* is drawn in the centre in the centre of the *Amuletas*. From what are left of the sculptures we may infer that their architectural features were similar to those of the central shrine.

There are no *Amuletas* inside these shrines but a complete *Amuletas* and the fragments of two others have been found in the excavations conducted at that site. The niches on the walls and the four central sculptures of great beauty. *Amuletas* is represented in these sculptures either as a *Amuletas*, *Amuletas* or a *Amuletas*. They are *Amuletas* (Fig. 26), *Amuletas* (Fig. 27), *Amuletas* (Fig. 28), *Amuletas* (Fig. 29), *Amuletas* (Fig. 30) and *Amuletas* (Fig. 31). The sculpture of *Amuletas* is superb. It represents *Amuletas* in the act of absorbing the God *Amuletas* for attempting to take away the life of *Amuletas*, his own *Amuletas*, in his sixteenth year. The figure of the God is face-looking. *Amuletas* is represented prodding on the ground with his face upturned towards him. *Amuletas*' left leg is placed on *Amuletas* while the right one is raised. He has four arms, the upper right holding a *Amuletas* (rod) while the lower one is raised and holds a *Amuletas* (rod). The upper left hand holds a black bull, while the lower one points towards *Amuletas* (rod). The image of a lady

at her toilet (Fig. 53), probably representing Mohini, is perhaps the finest of the unearthed sculptures. Except for two in the Government Museum, Madras, and two in the Padukottai Museum, all the other fine images of this temple are kept in the Tirumala site museum representing a fine gallery of early Chola sculptures. In main, they resemble Pallava sculptures in form, pose, and proportion of parts, but are more highly decorated, the decoration being simple though elegant.

The local tradition that there were as many as 128 Shiva temples at Kodumbari is supported by the fact that lion, elephant, snake and other sculptures have been unearthed whenever the soil was turned up by the plough. Further the architectural skill displayed in the temple ruins is another proof of its ancient greatness.

#### MUCHUKUNDISVARA TEMPLE IN KODUMBALUR.

Muchukundisvara temple is another interesting temple not to miss to visit at Kodumbalur. It is situated nearly a furlong from Murvickott towards north. It is also a protected monument.

Muchukundisvara (Muchukundram Udaiyar) temple is an early Chola shrine. The excavations round the basement of the central shrine have disclosed four inscriptions dated in the reign of a Parakramavarma who mentions clearly that the temple at the stone temple of Tirumadhukundram Udaiyar, the present name of the place here was built by Mahanulaya Irudavel also called Parasanna, Vira Chola or Kanjirumalain, who appointed priests to conduct worship and endowed the temple with *devadana* lands in Olaiyarkurram and other places. Mahanulaya Irudavel was a contemporary of Parakram Varasaka I and his successor Rajaraja Gandaradaya, and he built this temple in the 14th year of the reign of the Chola Emperor Parasaka I, i.e., about A.D. 921.

Muchukundisvara temple (Fig. 13) is built completely of well-dressed and close fitting green blocks. It faces east. Originally it seems to have been composed only of *garbhagriha* and an *ambamandapa* attached to it in front. The closed *ambamandapa*, an open pillared mandapa and *Ammankovil* standing in front of them have been added at a later period. In inscription No. 184 of the Padakkottai list, the temple is stated to have been renovated and the five niches of Dakshinamurti, Vishnu, Brahma and two *Dvayapalikes* are stated to have been installed evidently in the niches of the main walls of the central shrine and in those on either side of the entrance of the *ambamandapa*, in the 4th regnal year of Kalatranga III, i.e., about 1183-84 A.D. The temple was built long before Kalatranga III and all the niches mentioned above should have been placed in the several niches at the time of the construction of the edifice but are lost through neglect. Hence new ones were installed at the time of the renewal of the structure. None of these images is found in its place now but the Dakshinamurti now found in a corner of the open *mandapa* might probably be one of the images referred to in the inscription.

The walls of the main shrine are adorned with four-cornered pilasters with *kalasas*, *padukas* and *prajapas* on top. The niches are decorated with a coil-encompassing with a median band of the Pallava type. The niches above the figure niches are terminated by *ambakara* toranas. The *kirtis* have trifoliated fronts. Above the *ambakaras* are figures of *Shaktapara* and *Yajna*, from the corners of the latter of which *ambakara* heads jut out. The dome shaped stone *hansas* resemble that of the Tiruvittankott temple is also found.

The whole shrine is enclosed by a boundary wall (*prakara*) within which four small sub-shrines are seen standing close to the boundary wall and facing the main shrine, one in each of the two corners in the eastern side, one in the north-western corner and the fourth on the rear side of the main shrine. Images are placed in two of them, *Subrahmanya* in the sub-shrine on the rear side, and *Ekamve* in the sub-shrine in the northern corner of the main shrine. No images are found in the two other sub-shrines nor is there any *gopura* standing above any of the four sub-shrines. Originally there should have been seven sub-shrines surrounding the temple, and an image should have been placed in each of them.

In the *ambamandapa* many images not connected with the shrine are placed of which a *Ushas* image (Fig. 34) (*pratyaksha* image with seven faces) similar to the image of the Pallava King Rajasimha's time is prominent. There is also an image of *Jyestha Devi* which would have been an image in one of the sub-shrines.

The temple seems to have been repaired in the 13th century when the *ambamandapa* was built. There is an elegant circular stone well in the temple courtyard 6' 2" across, said to have a tiled 2' 2" in width below, probably an inlet for water from the tank in front of the temple.

An interesting specimen of a sword is also found near the main road and the path that lead to the Bhambhukundavara temple. The large stone sword, measuring 9' from the hilt to the tip and 8 1/2' round the hilt, is comparable for artistic skill and majesty of appearance with the sword in the Tanjore-Bhambhukundavara temple, but the latter is larger. Attempts to remove it to Padakkottai proved futile, and it stands there still on a platform.

## SIKHANATHA TEMPLE IN KUDIMYTANMALAI

Kudimytanmalai is situated at a distance of 12 miles to the west of Pudukkottai, which in turn is 239 miles from Madras towards south, and 13 miles from Tiruchirappalli towards east. It is connected by bus services from Pudukkottai and Tiruchirappalli.

Kudimytanmalai is called in earlier inscriptions *Tiruvallikandram*, and in later ones *Sikhambhar*. '*Tiruvallikandram*' means 'the sacred and prosperous hill'. The Tamil word *sala* which means prosperity, excellence, etc., was later Sanskritised and made to refer to a Parvati King Nala, and popular fancy associated the temple with his name. '*sikha*' is the Sanskrit word for Madras which means a 'tuft of hair'.

The principal deity worshipped in the temple here is named 'Sikhambhar' or the 'Lord with the tuft'. This queer name is explained in a local legend, according to which a temple priest once gave his sweet-heart the flowers intended for divine worship, and when the ruler of the place came for worship unexpectedly to the temple, offered him as prasadam the flowers that the lady had worn. The king discovered some loose hair among them, and questioned the priest how it got there. To conceal his offence the priest asserted that the God himself had natural hair, at the same time praying in his heart that he might not be proved untruthful. His prayer was heard and Keshava or tuft of hair miraculously appeared on the flag. A small protuberance on the idol is still shown to the worshippers as the *hairs* that originally appeared to save the priest.

In the past the village extended all round the sacred hill *Tiruvallikandram* (Kudimytanmalai) which is covered by a temple to God *Sahasramaya*. By the side of the path leading up to the top of the hill is a natural cavern under overhanging ledges of rock which bears signs of habitation in very early times. Adjoinig the rock and on its eastern side is the celebrated temple of Sri Sikhambhar and Akhilariswari—one of the biggest in the state.

Kudimytanmalai is full of historical associations. There is a grant according to which the place was once given away to the Mannars by the Karala Vellalars. The rock-cut temple, and the inscription in Pallava Grantha which are found here relate to the Pallava period prior to the 10th century A.D. There is an inscription of Kulottunga I dated 1104 A.D. According to the Statistical Account of Pudukkottai (1813) the seven-storied gateway of the temple was the gift of a Parvati, and some of its ornaments were built by the Pallavas who ruled and worshipped here. In 1615 Aditya Pallavarayar, agent (representative) of Valabur and Meliappu Pallavarayar granted lands to Brahmins of this village. Mella Pallavarayar, the son of the first of them gave presents subsequently to a dancing-girl here. In 1681 Meliappu Nayaka Pallavarayar and Senthilambhar Pallavarayar were ruling in these parts, and were soon after succeeded by the Pudukkottai Tondaimans who following on old customs were installed in this place till recent times. Raghunatha Raja Tondaiman (1686—1738) built one of the sanctuaries of the new temple, and his minister Karmatha Pillai another part of the shrine. In 1733 Raja Vijaya Raghunatha Tondaiman was crowned at this temple; and in 1773 his military chiefs Lingappa and Raghunatha Servedar day today for the public benefit. On the southern wall of the Annamalai is an inscription dated 1872 recording the *Arachakudaka* (consecration) ceremony of the two shrines by His Late Raj. Karmachandra Tondaiman.

The ancient historical and natural objects of interest in the place are (1) a rock-cut temple called *Melakkovil*, (2) a rock-cut figure of *Pahupuri Vinayaka*, (3) a rock-cut animal figure in *Pallava-Grantha*, (4) a rock-cut figure of the ancestor *mannars* or the early-chieftain South Indian Saiva with five Parvatis on the hill, (5) the principal shrine of Sikhambhar and Akhilariswari, (6) ancient *mandapa* and the *pyramidal mandapa*, and (7) the wells, *Tondikudam* (younger brother's well) and *Arattakudam* (elder brother's well).

The rock-cut temple consists of a nave and an outer veranda scooped out of the hill. The nave contains a cylindrical *Shiva* which is also cut out of the rock. It is reached by a flight of 12 steps of which nine lead up to the veranda, and the remaining three to the altar. The four pillars on which the veranda rests are also hewn out of the rock, and judged from the central two among them which are low, square and apud represent pyramidal architecture. The two *Devanaga* (gita-kaper) figures cut in bas-relief on the sides of the veranda are admirable specimens of sculptural work in stone. They stand 7-8' high, crowned in the hand, and ornamented in the ear, neck and waist. As usually found in the Pallava shrines of the 8th and earlier centuries, they possess only a couple of hands; but the hands rest one on the hip, and the other on a club-carried by a hooded snake. The pillars and sides of the veranda are covered with numerous inscriptions that may be palaeographically assigned to the 10th century.

The Valampuri Varayaka figure (Fig. 25) lies to the south of this temple. It is cut in bas-relief on the vertical slope of the rock, nearly to the same height as the temple itself. It may be assigned to the Pallava age.

Between the rock-cut shrine and the Valampuri Ganesa is the natural treasure in Pallava-Grantha inscriptions remarkable in the first instance as a piece of calligraphy—so neat and legible, and uniform are the characters in the rock. The characters closely resemble to those of the Mahendravarmam's inscriptions at Trichurappathi and the South Arcot District, and may therefore be assigned to the same period as the latter—early 7th century A.D. The area covered by the inscription is 12' x 14'.

According to the colophon it was composed by a king who calls himself the pupil of Radracharya though both the preceptor and the student are now unidentifiable.

About the contents of the Prasasti, the writer in the Epigraphia Indica for January 1914 says as follows:—

'It is divided into seven sections corresponding to the seven classical ragas of the time, viz., (1) Madhyamagrama, (2) Shadja, (3) Shadja, (4) Sadharana, (5) Panchama, (6) Karkasadyama, and (7) Karkas. Each section consists of a collection of groups of four notes, arranged in sub-sections of sixteen, each sub-section taking up one line of the inscription. Of course only those notes are used, which are proper to the particular raga. Each group in a sub-section ends in the same note. The note in which a particular raga must be ended is called the *nyasa* (final). That sub-section, which consists of groups having the *nyasa* for their ending note is put the last in a section. The other sub-sections are arranged according to the position of the ending note in the Hindu gamut: sa, ri, ga, ma, pa, dha, ni; a sub-section consisting of groups ending in sa preceding one of groups ending in ri and so on.

The importance of this inscription is that it is the only treatise on music now extant between the earlier Nāṭya texts of Bharata (4th century A.D.) and *Musik-shikha* (date not known), and the very much later one, Sarangadeva's *Sangita Ratnakara* (13th century).

Far above the rock-cut temple, but a little to the north of it, and also on a vertical surface of the rock approached by a narrow and dangerous ledge are found the well-known figures of the animal owners on the 63 South Indian Samas with an image in the centre of Siva and Parvati riding on the sacred bull.

The temples of the God and the Goddess exhibit in their principal and innermost part beautiful specimens of stone carvings. In front of the Goddess idol is a hexagonal *mandapa* with a single flag stone of similar shape fixed in the floor on which the consecration ceremonies were conducted in former times.

The *aprabhata* (thousand pillared) *mandapa* which is at the entrance is now in disrepair. In the portions continuous with the *śaivite* *mandapa* are found large images of Monkey Gods locally identified as Vāli, Sugriva, and Hanuman, the Mātanga, Karmā, Varaha and Naganātha forms of Viṣṇu, Maṃmatha and Rati riding on parrots which in their turn are carried by falcons and aqueducts, etc.

The *Aṭhava* *mandapa* is in the second *prabhā* or *prastā* of the temple of the God. On the pillars are sculptured huge figures of Gaṇapati, Śaṃkha (Fig. 36) Ravana with ten heads (Fig. 37) Ugrī Nāgārāja (Fig. 38) in the act of torturing the entrails of Hanumā, Rati and Maṃmatha riding on parrots, Mohan embracing Sugi who stands at her feet revealed, Viṣṇu on Gāṇḍa (Fig. 39), Uddiśvānadhara Śiva (Fig. 40) and a goddess, etc. On the front overhoid are cut in bas-relief scenes of puranic and legendary significance.

The two wells, *Thambikkinnaru* (younger brother's well) and *Aṅgaṇḍaṇḍu* (older brother's well) lie respectively to the south and north of the hill. Of these former is the better known, and now supplies drinking water. The *daṇḍa* well is reported to be the gift of one *Thalavar Nadaiyar*; while the other bears an inscription which states that its 18 steps were constructed in the name of one *Udayappa* by two *chettiyars* who came from *Tiruchappalli* in the time of *Maṭṭappa* and *Sevattatantala Pottanarayar*.



## KUNRUANDARKOVIL

IS

## KUNNANDAR KOVIL.

Kunnandarkovil is at a distance of 17 miles from Padakkottai and can be reached via Parumthar and Andakkottam.

Kunnandarkovil (Kunru - Andar - Kovil = the temple of the Lord of the hill) referred to in inscriptions as *Tirabharukkovil* has a rock-cut temple at the foot and a Subramanyam temple on the top. The date of the rock-cut temple may be assigned to the time of Nandivarman II Pallavamalla (c. 710-775 A.D.). In plan it is similar to the Chokkarnaswami temple at Tirupatturam. It consists of an inner shrine ( $13'-6'' \times 10'-6'' \times 10'-6''$ ) and a hall ( $21'-8'' \times 15'-3'' \times 8'-9''$ ) with a doorway between the two ( $5'-9'' \times 7'-8''$ ), and seven cut pillars measuring  $5'-10''$  in around.

The chief objects of interest in the temple is the figure of big Ganesa (Fig. 41) (7' high and 4'-11" across) with his trunk curled to the right which is on the rock-face to the south of the case, and to the north is a Komakanda group (Fig. 42) in which Subrahmanya, who is generally placed between Siva and Uma, is placed to the left of Uma. In my opinion the figure left to Uma does not seem to be Subrahmanya, but seems to be a female figure with the right hand in raised position with a plate containing some fruits in it, and the left hand in downward position. The head-dress is in the spreading manner like *jata-bhara*. Hence it may be called *Umasakumara* rather than *Komakanda*. The two *dvayapalakas* (Fig. 43) are portrait sculptures. A fine figure to the south with royal personage (Fig. 44) probably be the Pallava King himself or a Maharastra vassal of his. The other is that of a nobleman probably the governor of the malla, and his features exhibit humility and reverence. From the carvings on the chief's head projects what according to Mr. Longhurst are bull's horns. But another suggestion which is more probable is that the horns are those of the crescent, and are intended to recall the fact that the Pallavas, as is mentioned in the *Madhikanchakura*, claimed descent from the lunar race of kings.

A number of persons whose names are enumerated in the inscriptions (P.S.I. 1097 to 1196) contributed to the making of the mandapa in front called the *Peruvayal* and the *arava mandapa*. A fine hundred pillared mandapa (Figs. 45 and 46) now in ruins is of the Vijayanagar style, and is supposed to be fashioned as to resemble a chariot on four wheels drawn by a pair of horses. The second gateway is probably a twelfth century structure. The image of a Parasiva (standing figure) in the front mandapa in the southern side represents a man who lost his life while watching the temple property, and offerings are sometimes made to him. The temple has some fine bronzes.

The two oldest inscriptions in this temple belong to the reign of Nandivarman and Desavarman. They refer to the feeding of Brahmins and other persons during the Aradas festival days. There are other inscriptions belonging to the period of the Chola-Chalukya, later Pandya and Vijayanagar Kings. Among the donors to this temple are a Tondaiman, called Vattakudi Vattakudi Perumadurai Tondaiman who lived in the reign of an unidentified Kolahastan Pandya, Adirakalasingar also called Narasingadeva, chief of Perungudi, and Avada Nayanar or Pillai Pallavarayan, chief of Perungudi. One of the Pandya inscriptions is a royal order instituting a daily service in the temple called *Aravayyan Sundara Pandyan Sundar*. Another relates to a sale of lands to Vayapala Siva, a disciple of the spiritual head of the Naduvilamuttam in Tiruvannarkovil (P.S.I. 446). There is a record which relates to a covenant among arayas in which they agreed not to cause any damage to the villages, and not to molest any farms and towns whenever they were engaged in inter-caste feuds. An undated inscription on the (unfinished) entrance gateway in modern script refers to a toll of 11 *guzams* levied for the benefit of the temple on every passage of goods coming from or going to Tanjore and Tiruchirappalli. The above inscriptions throw some light on the life of the past.

Kannadarkovil is one of the earliest Kurda Vallalar and Kallar settlements. It is said that the northern part of the village belongs to the Kallars of the Vedamala nadu, and the southern to those of the Tanjavur nadu. The first meetings of the parishays of the two nadus are held in the Kannadarkovil temple. An inscription in the temple, dated about 1304 A. D. tells of a joint meeting of assemblies, artisans and agriculturists to which learned and influential men were invited from Srirangam and Tiruvannamkottai, to consider the loss of life and property that the Kallars had caused, and to afford protection to the people who thence were asked to make to the temple an annual payment, and an offering of a ring and money for every marriage celebration.

## SIVA AND VISHNU TEMPLE

in

### MALAYADIPATTI.

Malayadipatti is at a distance of 24 miles from Pudukkottai in the Karaikal hill-Kilakhetta range and also in the Keeranur-Kilakhetta range. It is also called Tiruvalluvar-malai and is more worthy for a combined temple of Siva and Vishnu, cut out of a single rock and situated within one enclosure, *prakara* or inclosed wall in front. This Vishnu temple in particular was held in high veneration, being considered another Tirupati.

The Siva temple is older among the two, and is of the Mahendra style. The upper and lower parts of the massive pillars are octant, while the middle is octagonal. The front half of the curve is half of the rock-cut shrine running east to west, while the rear half has a square cell, whereas in the Siva with a sort of arched *prabhavala* in front, whereas the middle is placed on a pedestal. On the walls of this arched *prabhavala* are panels with figures in bas-relief including the Saptamatris group, Ganesa, Varadakra, Siva, Vishnu and Mahishasuramardini (Fig. 47). The Durga or Mahishasuramardini panel is of particular interest, and the Goddess here as at Idamalliyappan is represented with a benign countenance, eight-armed, riding on her lion, and slaying a spear at the nose. The *devaputakas* like all Pallava *devaputakas*, two armed. One of them bears a bull's horn and a coronet (Fig. 48). Evidently this figure represents a person of rank probably the chief who built the shrine.

According to common report, the cave-temples in these parts, eighteen in number were dug out by one Nandi Raja. But according to an inscription on a pillar of the *prabhavala* of this rock-cut Siva temple, the Siva temple with a hall 22 feet 2 inches by 18 feet 4 inches by 7 feet 1 inch with a shrine measuring 9 feet by 7 feet with four pillars which are each 6 feet 3 inches in height and 3 feet 3 inches in circumference and a Nandi was cut in the 16th year of Vijaya Danti Varman, a Pallava King (c. 755-828 A.D.) by Vidarbanga Muttarayan alias Karuvai Sattan in the hall at Tiruvallur and installed the *linga* which is here named *Vajrasana* (the Sanskrit equivalent of Tiruvalluvaran called Appar) after Saint Appar. Malayadipatti was then known as Tiruvallur.

In the front of the rock-cut shrine is a *sanadapa* built in the Vijayanagar style, the pillars of which are slender and have corbels of the *prabhavala* type.

The Vishnu shrine with its hall 22 feet 7 inches by 22 feet 2 inches, platform or stair 9 feet 2 inches by 3 feet 6 inches and shrine 16 feet 8 inches by 3 feet belongs to what Longhurst calls the Mahalla type. The pillars here are more elegant than in the Siva temple. The base is curved in the shape of a conventional lion sitting erect and carrying the shaft of the column on its head. The shaft is squared with a capital which carries a double bracket, supporting the architrave. The pillared hall is front of the cell contains large panels cut in the side walls filled with sculptures in high relief including Narasimha (Fig. 49) and Varahanaga (Fig. 50) and standing and seated images of Vishnu with his consorts (Fig. 51). The cell proper contains the principal idol, a marvelously carved image of Vishnu as *Anantashayana* or the God lying on the serpent *Adishesha* (Fig. 52). The five hoods of the serpent are spread out like a canopy over the God's head. From his navel rises a lotus stalk upward with a flower on which Brahma is seated. The feet of the God rest on another lotus. On the wall are the figures of *Madha* and *Kalbha*, two demons who threatened to slay Vishnu, but were themselves slain, and other sculptures representively done. In front of the serpent couch are the kneeling figures of a Hindu believed to be Bhadrabala, and of a Goddess, probably Bhadravi. This last image of Vishnu, lying down, as at Srirangam on a coiled serpent is smaller than the one at Srirangam, which in fact is smaller to Tiruvannam. The two armed *devaputakas* here are also do not seem to be conventional figures, but may be portrait-sculpture.

P.S.L.94, an ancient inscription records that Manava Trakudana, son of Sellapokkan an Anchar of Truvannur built the Anchara shrine and installed the Naganar (Lakshmi) in it.

Two inscriptions—P.S.I. 737 and 813—refer to a gift of villages and other grants to the Vishnu shrine by Ashutappa Nayak, king of Tanjore (16th century).

P.S.I. 114, dated 1067 A.D. a record of the reign of Virarajendra, mentions that Kattikkudi was a *Aravallura* village belonging to the Siva temple here. P.S.I. 934 in the Eiva temple relates the story of Aravallura Tivan of Poodhikudi who went to the house of a dancing girl at Tiruvalluvapottan, and finding her in the company of a Brahman killed both of them and lost his eyesight as consequence, but recovered it on his vow to gratify in perpetuity to the God Yagisvara and the Goddess Vaduvallamanga.

There are crude paintings, now considerably defaced, on the ceiling of the Vishnu seven-temple just above the reclining Vishnu image. In the beginning it was thought to be the original painting work of the Pallavas, but the later tests proved that these paintings were not earlier than the 16th century and are perhaps much later.

# VIRAYALAYA CHOLISWARAM TEMPLE

IS

## NARTIAMALAI

Narttamalai lies 11½ miles to the north-west of Padakkottai, in Padakkottalai-Tamiraparani country. Narttamalai is the name given to a group of nine low hills and a small village that lies scattered at their foot. According to folk-tale and legendry account the hills are fragments of rocks of the Saugandharvams (Mt. Saugandhi) which dropped here when Hanuman sang it back from Lanka (Ceylon) after he had saved, by the miraculous herb Sangu, which grew on it, the lives of fallen heroes who had perished on the battlefield. Hence the hills are said to be quite a garden of nice medicinal herbs. It is also said that mineral formations and deposits like Siliat, Asbestos and Iron Sulphate exist on the rocks.

The Perungular Saivapurana derives the place-name Narttamalai from sage Narada (Narada's hill) and this is perpetuated by mistaking the image playing on the Vina found in many parts of the village for the sage Narada's image. Many stories are woven round it to show that the village was found by Narada. In the inscriptions, it is referred to as Nagaramarttamalai, the old name of the place.

Narttamalai was included in the Pallava empire for about two centuries 7th to 9th, but was directly administered by the Mahendravarman officials, who acted to be under the control of the Pallava Kings. The cave temple at Melamalai, known as Padiyil Insuran was constructed in the time of the Pallava Mahendravarman III (c. 626-640 A.D.) by a Martavarma chief Soma Padiyil, son of Yutukudugai Martavarman. There is an inscription here dated in the seventh year of the Pallava emperor Nagasimhavarman (c. 640-675 A.D.). This region must have afterwards been disputed by the Pandya and Chola till about the middle of the 9th century when it was conquered by Vijayalaya Chola and incorporated in the Chola temple. The ancestral temple on Melamalai is named after Vijayalaya. In the reign of Raja Raja I (c. 985-1014 A.D.) Narttamalai was called Telugu Kula-Kula pottan after one of the titles of the King. There are inscriptions here of the reigns of Rajendra II and Kulottunga I. In the reign of Kulottunga III the place was also called Kulastranga Cholepottan. During the last years of his reign, Narttamalai came under Pandya rule. Rajendra III probably recovered it, since there is here an inscription of his reign, but very soon it again passed into the hands of the Pandya.

It is believed that after subduing the Hoysala Kingdom, and the chief of Kananur Srirangam, etc., the Khajji general Mallikarjuna marched towards Madurai by way of Kadambakudi at Narttamalai. Narttamalai was under the rule of the Madurai Cholas for about 20 years in the 14th century until the Vijayanagar inscription here is dated A.D. 1431 in the reign of Devayana II, and mentions a local chief Ambayana Udayar, son of Mahamandalavarman Virakumari Tirumallinatha Udayar, it came later under the direct rule of the Madurai Nayaks. We hear of Akhal Raja, a Vijayanagar nobleman, with his wife (PSI 911) Srinani Mahamandalavarman, Salarvanni Sola Nayagan, daughter Akhalakona Sola Mahanaga, who on his way to Rameswaram was persuaded to settle in this tract to put down the lawless Vengannadu Kallars. He lived in a fort on the Narttamalai hills. A Pallavaraya princess Akkenni (Akkonayakalanni) at Padakkottalai by name employed a Kallar woman of the Kalluvannu kept to stay him and bring her his head. When Akhal Raja was thus killed, his seven wives committed sut by throwing themselves into a fire prepared near Neelakumbam by the side of the Narttamalai hills. The Pandavas got Narttamalai from the Pallavarayas.

Owing to its natural advantages for defence it was for long used as a military station, and traces now exist of fort walls and citadels.

The earliest reference to local assemblies are in the period—7th, 9th centuries. The sagars of Narttamalai came into prominence in about the 10th century, and, as a seat of local administration flourished for many centuries. It controlled the temples, owned and

managed gifts for them, controlled taxation, effected sales and other modes of conveyance of land, occupied lands from taxes, distributed among its members the revenues-harvey and accounts work of the village, and functioned through an executive body of its own members. Silaya Chetia, who often bore the names of Chola or Pandya Kings, seems to have been the chief executive class in this nagaram. The Vaishna shrines in the Molamadai cave is called *Panditharam*, *Vinagararam*, evidently after the "highest form" of the *Anantavar*, and we may conclude that this nagaram was associated with or affiliated to the great corporation of *Anantavar*.

The nine hills at Nartamath are called 1. *Molamadai*, 2. *Kottamadai*, 3. *Kudimadamalai*, 4. *Pavaramalai*, 5. *Orattamadai*, 6. *Atharvadai*, 7. *Kovvadamalai*, 8. *Mamamalai*, and 9. *Pozamadai*.

The chief object of our interest is found at Molamadai. They are *Vijayalaya chakravaram*, *Palyali Iswaram* and *Samaravindapa*.

*Vijayalaya chakravaram* temple is one of the earliest and grandest of the structural stone temples built during the time of Vijayalaya on Molamadai (Fig. 53). It is having a main shrine in the centre with six sub-shrines all round facing the main shrine. The basement of the seventh sub-shrine can be traced. Originally there must have been eight sub-shrines. There should also have existed a *prakara* wall surrounding the whole group with a gateway in the eastern side.

The main shrine (Figs. 54 and 55) facing the west is built from basement to the final of well-dressed granite blocks neatly and accurately fitted and covers an area of 1,240 square feet. The garbhagriha is circular. Its interior diameter is 5 feet 6 inches and its height 8 feet. The wall running round it is 5 feet thick in its circular portion. There are four square pillars at the four corners which probably be meant to support the heavy stone structure above the hollow stone *rumasa*. Round the shrine chamber runs a circumambulatory passage (*pradakshinapatha*) to serve as a passage for the benefit of the devotees. The circular garbhagriha is enclosed by a square structure measuring 24 feet side to side outwardly. The flag is cylindrical.

The walls of the garbhagriha are adorned with plain pilasters, and there are no niches of any walls for installing images, which we generally found in some Hindu temples of 9th and 10th centuries.

An *ambuvindapa* in the form of a closed hall is attached in front of the main *samudapa* and has a moulded basement. The front *samudapa* and, which is covered, is supported by six pillars in the centre, which are cubical in the extremities but conical in the middle. The capitals above are bracketed, and their underside is bevelled off and has a rolled ornament with a median band. The walls are decorated with pilasters, having plain and angular bracket capitals. The roof of the *samudapa* is flat, composed of flat slabs drawn out into a single arched massive cornice which is adorned with *tridala* at close intervals throughout its length. Inside the *rumasa* are carved human heads or animal figures and on their top is a trifoliated finial. There are the usual rows of *Manasa*. Over the edge of the rock runs a parapet wall decorated with a series of miniature shrines called *panjara*. The *panjara* or walls at the edges are cubical in form with a four-sided gabled roof while in the centre there is a rectangular structure with a wagon shaped roof over it. In the triangular projecting in front of the parapet, are dentate finial figures of *ayappa* illustrating some graceful poses of *Shivamudapa*.

The *spira* above the central circular shrine is unique in style. It consists of a circular tower rising just above the roof of the central circular shrine. The whole structure is hollow and completely shut out from the lower shrine. It has five storeys and each storey is separated from the next by a heavy single arched cornice which is circular in all minor details to the one on the main walls of the outer *mandapa*. The roof of the parapet wall over the *garbhagrha* and of the *ardhakamalepa* merge with the second tier of the *vimana*. The topmost cornice is circular and the pillars rise above the *grosa*. It is dome shaped and adorned with *bandhs* on its four sides and with *grivas* but on a different level from the *griva*. The circular *griva* (neck) is provided with projecting niches in which images are placed. Four seated *bodhisattvas* are placed at four corners. The *stupa* (final), which should have once adorned it, is missing now. Among the figures in the niches, those of *Umapada* (east) and *Vasudhara* (south-west) are very powerful and interesting. The *Vina* in the hands of the latter figure is peculiar. The "sound box" at the lower end is rectangular and not circular.

The main entrance of the central shrine in front of the *ardhakamalepa* has a fine floral design above the lintel.

There are two *door-keepers*, *Dvarapalaks* (Figs 56 and 57) of great artistic value on either side of the entrance to the *ardhakamalepa*, though in some temples they are placed at the entrance of the *ardhakamalepa* itself. *Dvarapalaks* are five feet each in height. They stand with their legs crossed. They have only two arms each, one resting on a thick club and the other held in "strangia" (*ghandharigata*). Each is crowned with "jambhanta" and wears half radiates on either side. Their heads are also surrounded by a halo (*prabhavali*) and two horns like the horns of a unicorn project on either side. They wear big circular earrings in their long ears and are adorned with the usual *harithalavali* (*harithalavali*) for the body, armlets on the wrists, *bandhs* on the upper arms and bejewelled necklaces on the neck. The rolled type of the sacred thread (*yajnopavita*) runs round the left shoulder across the chest, rests on the right hip and is ornamented with a series of tassels and bells.

There are now six (out of the eight) sub-shrines round the main shrine. Each of them consists of a small shrine-chamber with a circular bell-shaped tower crowned with a circular stone band; an enclosed rectangular open *mandapa* stands in front. No image is found in any of them now. Each is one storied (*ekavali*).

There are traces of paintings on the walls of the *ardhakamalepa*. As the edifice was left in a completely neglected condition and the whole of its ceiling was lucky for a long time, and due to the sea water most of the paintings have disappeared now, and only in few places they are visible in a faint and indistinct condition.

The painting on a portion of the northern side wall of the *ardhakamalepa* though not clearly visible can however be traced. It covers an area of 8 feet by 5 feet and represents *Siva Bhairava*. The figure is shown in a standing posture with a wide mouthed dog standing behind it. It is enclosed within two arms of an *asv* with their ends converging at the top and the bottom and their sides decorated with a series of flames throughout their length. It has eight hands and holds a damru, a hooded serpent, a long-pointed lance like arrow and some weapon not clearly visible, probably *khadga* in its four right hands; a dagger, a shield, a long bow and a spotted vessel in its four left hands. It has three-headed eyes and puts on a three aspect. It wears a matted cartilage covering for the chest. A sacred thread (*yajnopavita*) passes over its left shoulder right across the chest and falls on its right hip. It wears a number of necklaces and garlands of which a long string of human skulls is prominent. It has a waist band from which four bells are suspended and two serpents are also entwined round the loins with their heads spreading out. It has a *jambhanta* on its head adorned with a number of ornaments. A number of amulets and bracelets are placed on all its wrists and upper arms. In its ears it wears ear-rings (*chandak*) and other ornaments usually found in similar figures carved from the 17th century.

It is painted in dark bluish green. Two figures probably gandharvas are painted one in each of the two corners on the top. The whole background and all the outlines in it are drawn in rich brick red colour. The fine brush work especially found in the drawing of the arms of the 8th and 10th centuries is completely absent. The graceful poses given to the limbs of the two figures showing a feeling for movement in the paintings of the 9th and 10th century in Southern India are also absent in it.

An inscription of the 12th year of the Pandya King Maravarman Sundara Pandya (Dona (A.D. 1238) is found on the rock to the north east of cave I (also known as Kothigal) and appears to be the group of structural shrines. This inscription mentions about the provision made by the Nagarathar (the corporation of merchants) of this village for the celebration of the Vaisak festival of "Udayay Vijayalaya Chudharam Udaya Nayana". According to Thiru S. R. Balasubramanyam, the Pandya inscription does not refer the cave I as it is a Vaidhanvite temple and the cave II as it is already referred beyond any ambiguity as Palyali Iruvann by the inscription on the basement but refers only the group of structural stone shrines, as there is no other Siva temple on the Melamalai. Moreover, "in the whole dynasty of the Chola Kings, there is only one King who bears the name of Vijayalaya Chola. Hence it has been concluded that this group of structural shrines at Narturamalai is the Vijayalaya Chudharam consecrated during the time of Vijayalaya Chola." The founder of the Chola dynasty, and the identity of the structure of its age are beyond dispute.

The Pandya inscription, no doubt, belongs to the 12th century, but it is only correct to infer that it should have recorded the name of this temple faithfully as it was headed down by tradition from the time of its foundation.

**Palyali Iruvann.**—Palyali Iruvann, known as Cave Temple II is a small rock-cut Siva temple. It has a gablepedike cut out of the rock. It measures 8' x 7'6" and is 6'2" in height. In front of it is a moulded basement with a moulded banding above and frieze of dancing Mahaganas. A cylindrical flag and two dvarapalakas, two armed, belonging to this temple have now been excavated, and now placed on the platform. An inscription on the moulded basement, dated in the seventh year of the Pallava King Virpurasundara (A.D. 835-836) records that the temple was excavated by Setra Palyali, son of Vaidhavidya Maravarman, that Setra's son built the front mandapa and had a nandi installed, and that his daughter Palyali Sriyanagan, wife of Maravarman Tannalavarayan, also called Mallan Annadan, made a gift of land to the temple. This is therefore styled Palyali Iruvann, after the name of the founder.

**Sannar Kodaga.**—Cave temple I is a rock-cut cave popularly called "Sannar Kodaga" (Cave of the Jains) which is 50 feet to the north of Palyali Iruvann. Perhaps it was originally a Jaina cave of about the 7th century A.D. Now it has features of a Vaidhanvite shrine containing a rectangular sanctuary, with a doorway and an arched mandapa supported by massive but rude pillars supporting beaded capitals. The sanctuary is empty, but the arched mandapa contains twelve wonderful images of Vishnu (Figs. 38 and 39) cut in high relief, two on the sides and five each on the two sides of the doorway leading to the sanctum. The figures are all-bhite, and each holds in its upper arm a *pratyakachakra* (a discus as if in the act of hurling it) and a conch. One of the lower arms is in the *abhaya mudra*, or pose indicative of protection from danger, and the other touches the thigh. The carvings, the *abhaya mudra*, the garments and the ornamentation deserve praise. The twelve figures perhaps represent those of the twelve common names of Vishnu—Kirtana, Nityananda, Madhava, Govinda, Trilokanata, Vasudha, Achyuta, Sudhara, Padmanabha, Damodara, Vamsodara and Madhusudana.

In front of the temple is the moulded plinth of the eastern mandapa with figures of Jaina elephants, yaks and humanes carved above the banding. From an unpublished inscription found on the moulded basement dated in the 43th year of the Chola King Kulothunga I (1030 plus 43—A.D. 1073) Thiru S. R. Balasubramanyam concludes that this temple was converted into a Vishnu shrine "at least very close to this period, if not actually at the date of the inscription" (J. G. R. Vol. VIII, pp. 25-26). This inscription registers a sale of land



by the Nagastair to Deva's Poriyam also called Madhikonda Chola Talam-palayamvizayam for the conduct of daily worship to the God Karumalideva Alavar of Tirumal-kovil. According to Thiru S. R. Balasubrahmanyam, the position of the inscription is so low and the gaps so serious that it would not have been possible for any stonecutter to engrave it after the construction of the basement. Alavar knows he informed that the inscription was engraved prior to the flitting up of the blocks into the basement. P.S.I. 281 of the reign of Maravarman Sundara Pandya I clearly mentions that the 'western temple' was consecrated and in it was installed the idols of Vishnu and those of his consorts. From this we may conjecture that there was a temple to Karumalideva Perumal, then known as the Tirumal-Kovil or western temple in the reign of Kulottunga I, that it must have subsequently fallen into ruins, and that about a century later, in the reign of Maravarman Sundara Pandya I, the Jain cave temple was converted into Tirumal-kovil, and the idols of Vishnu and his consorts were installed in it. These idols are now missing. The pedrel figures of Vishnu must have been cut out the rock when the cave temple became a Vishnu temple.

## SHIVA (AGASTISVARA) TEMPLE

IN

### PANANGUDI.

Panangudi is a village situated about nine miles from Padakkottai in the Padakkottai-Aranyasol road and a little to the south of the world famous fresco paintings in the rock-cut Jain cave-temple called Sthanumagal. The temple is situated on the southern bank of the tank of the village.

This Shiva temple (Fig. 60) is a conical monument. In external appearance it is a very small, compact but beautiful edifice, built completely from the basement to the top of well-dressed and close-fitting granite blocks. It is exactly similar to the structural temples at Kalayupathi (Kallatur taluk), Tiruppur (Kallatur taluk) and Roadi (Tirumayur taluk), both in plan and style of construction. This is a single-storyed temple and is complete with its original *stithana* and *stupa*. It consists of *parikheya* and the *arukamandapa*. The basement of *mandapa* and one of the *subshrines* can be traced from *makha*. The moulded basement of the *arukamandapa* which is buried below the surface of the ground can also be traced.

The *parikheya* is nine feet square externally and five feet square internally. The outer walls contain pilasters which are decorated with elegant scroll work. The corbels are plain and angular. There are niches on the walls of the *parikheya*, but no idols are found in them at present. The *arukamandapa* is intact and forms an integral part of the original shrine. The cornice is provided with *makha* decorated with trilobated pecten of *makha*. Its cornice are decorated with scroll work. A frieze of *Shangavas* is found below the cornice and a frieze of *yali* above it, with *makha* heads at the corners. The gress above the cornice is four-sided with a niche in the centre of each of the four sides for *makha*. The niches are surmounted by large beautiful *makha* crowned with *makha* heads projecting into the *stithana*. Fine stone images of Indra, *Udabhinavarti* (Fig. 61), Vishnu and Brahma are installed in the niches. Each image is one foot and two inches high.

The *stithana* is four-sided and curvilinear. The stone *stupa* is also four-sided in keeping with the shape of the *stithana*.

Images of *Ishwadevi*, *Ganapati*, a *Naga* and four *Nandi* figures were found buried in the ground. *Ishwadevi* should have been one of the *deities* of the sub-shrines of the original shrine.

There are three inscriptions in this temple—one of the Chola King *Kulottunga Chola III* (a.d. 1178) and another of an unidentified Maravarman *Kulachkhan Pandya* and the third, the earliest dated in the fourteenth year of a *Go-Pandyan* Marvarman on the northern wall of the temple. In the last mentioned inscription, the presiding deity is called 'Panangudi Paravarman'.

## JAIN CAVE TEMPLE

IN

### SITTANNAYASAL.

*Sittannayasal*, corruption of *SITTANNALAYASAL*. (*Sitta* means Siddha or adept, *asala* means great or marked) which means "the abode of Great Saints" is a village near *salas* north-west of Pudukkottai town in the Thanjavurpalai-Vellore route. In the village is a hillock which is about 200 feet in height and runs approximately north and south. On the western slope of the central rock there is a rock-cut cave temple called *Arikattarai* (the temple of *ARIKAT* or the Tirthankars).

This rock-cut temple is believed to have been entered in the time of the Great Pallava King Mahendravarman I (640-670 A. D.). From the fact that among the numerous cave temples made in his time, this is the only *Jaina* temple, while all the others are dedicated to the Hindu Gods, it seems probable that this was made early in his reign when he was a Jain, before his conversion to the Saivite faith. An inscription of the time of the Pandya King Avanipushtaya Sri Vallabha, on the rock to the south of the cave-temple, describes the construction of a *vaishnavadevara* shrine in front of it, the plinth of which is still intact. An easy climb of about hundred feet over the sloping rock takes the visitor to the entrance of the cave-temple.

The plan and construction of the temple in all essentials resemble the other well-known 'Mahendravarman' cave temples in South India. The rock-cut cave consists of a garbhagriha 10' square and 7' 6" in height, and an *ardhanarekara* in front, 22' 6" in length, 7' 6" in width and 8' 6" in height, both facing west. A doorway, 3' 6" by 2' 6" approached by a flight of steps flanked by *surabhadra* heads from the outer hall to the sanctum. The facade consists of two massive pillars in the middle and two pilasters, one at either end. The pillars are typical 'Mahendravarman Pillars' with a cubical base and top (two feet square) the middle third being octagonal. The pilasters are of the same design. The pillars carry massive 'Pallava' corbel capitals with bevelled edge. The lower surface of the corbels including the bevelled part are adorned with roll ornaments or flutings on either side with a plain median band in the centre. The rock above the pillars is carved in the form of a massive beam, in front of which projects a single fluted cornice.

On either side of the doorway to the inner shrine are ornamented pilasters enclosing two niches, one on either side. These pilasters are smaller but of the same type as the pillars. They have on the upper corbel parts of the outer face *lotus* medallions carved in bold relief, a usual feature of this type of cave-temples. There is a large niche in each of the northern and southern walls in the front-hall.

The niche on the southern wall of the outer hall contains a figure in *bas-relief*, made and seated cross-legged, in the meditative pose. The head of the five-headed serpent above its head denotes that it is the image of Paravastha, the twenty-third Tirthankara. The figure on the opposite wall, placed in a smaller niche, seated in the same pose with a single umbrella over his head, is designated Tiruvastiyana or the Great Acarya in a Tamil inscription on the eastern face of the bottom of the pillar in front of it.

On the back wall of the sanctum above the middle line of the wall are three images carved in relief, all in the same seated meditative posture. The northern and central figures have triple umbrellas, showing them to be Tirthankaras, while the southern has a single umbrella, and probably represents a Chakravartin or an Acarya.

The ceiling of the sanctum shows a wheel with a hub and axle which no doubt represents the *dharmacakra* or wheel of the law.

The whole cave, including of the walls, ceilings, cornice, beams and pillars were originally covered with plaster and paintings, and the sculptures also were covered with painted stucco. Now those on the walls have perished, and only portions of the paintings on the ceilings, beams and the upper parts of the pillars alone remain intact today. This painting was discovered by the late Mr. T. A. Gopinath Rao and Prof. G. J. Dubrion of Pondicherry.

The paintings show the three images in the sanctum is intended to serve as canopy which is nine feet by three feet. The design suggests a green carpet with red striped borders on all sides and is decorated with a series of irregular circles and squares interlinked. Within the squares are conventional designs of lotus flowers, and inside the circles are conventional designs with bulbous ends resembling the 'Ujjain' symbols on old Andhra coins. Above the horizontal arm of each cross are two human figures, one on either side, and below the arm are two lions, one on either side, and facing outwards. Both patterns are green with black outlines on a red back-ground.

Carpet canopies of different patterns are painted on the ceiling over the two images in the sanctum-lay. That over Parivrajastha has both natural and conventional lotus flowers, the former in full blossom against a lotus leaf background. That over the stupa has only conventional designs of green lotuses outlined in white and black with black dots; they are now much faded and defaced.

In the centre of the ceiling of the ardhakumbhika and in the front part of the ceiling of the inner shrine, upon borders of the carpet canopy, we find the principal painted scene of the Lotus-pool, containing water-lilies and lotuses, (Fig. 62) signifying an aspect of Jaina mythology and believed to be Karmavamsa Tirth. This tank is the *Amalambhava* or the region of water in the Karmavamsa heaven in Jaina mythology. The whole background is formed by the green leaves and the black stalks of the lotuses and the Water Lily. Against this are depicted with the utmost realism red and white lotuses (*Nelumbium speciosum*) and red water-lilies (*Nymphaea pubescens*) at different stages of blossom and bud. In their midst are found some swans (*hamsa*), herons (*garuda*), (Fig. 63) cranes, a *makara*, three bulls (cf. J. Dubrion calls them buffaloes), three elephants and three men, who are probably *Shravis*, each holding a lotus in his hand.

Near the north-west corner of the tank are two *Shravis*. They wear only loin clothes, their ears are lobed, and hair is cut close and parted in the middle. One of them, red, outlined in black, and is plucking lotus flowers with his right hand and has a basket of flowers slung on the other. His complexion is orange outlined in black, and carries a lotus in one hand, while his other arm is bent at the elbow, the fore and little fingers forming the *Shravis* gesture or *drum-gesture*. The third *Shravis*, near the north-west corner, extremely beautiful figure, orange in colour and outlined in black carries a bunch of lotuses by their stalks over his left shoulder and a long stalked lily over his right.

The pose and expression of these three *Shravis* have a charm and beauty which cannot be overestimated. The colours of their bodies have a significance and so have those of the animals depicted in the tank. According to Jaina belief *Pura Lasyam* (orange) *Sukha Lasyam* (white) and *Padma Lasyam* (Lotus-red) are the *Lasya* (the colour of the soul) of pure souls, while *Karma* (black), *Mala* (indigo or dark-blue) and *Agama* (grey) are the *Lasya* of wicked souls.

There are also some more important paintings on the pillars worth mentioning. On the front face of the southern pillar is a beautiful figure of a dancer (Fig. 64) her left arm stretched out gracefully in what is known as *Marga-Sarira* or the *dhanda* or *Abhaya* or *Amritha* posture, and her right arm bent at the elbow, the palm held in the *Abhaya* pose. Her ears are adorned with parakeet-like or *chala* or rings set with gems, and her arms decked with bracelets and bangles. The colour of the body is yellow, the outlines are dark red and the background red.

Perhaps even more graceful is the other dancer on the front face of the upper cubical on the northern pillar. Her costume is artistic, the hair is parted in the middle and done up into a chignon at the back, adorned with a few ornaments and a number of flowers and petals of the *Pandanus*. The ears are adorned with plugs set with gems. She wears necklaces of various kinds, and her arms are adorned with wristlets and armlets. She has her left arm in the *parashakti* gesture suggesting an elephant's trunk, while her right arm is bent at the elbow, the palm facing outwards in the *abhaya* gesture. These two gestures suggest those of the two arms of *Narasimha*. The colour of the body is yellow, the outlines are dark red and the background red.

These two animated figures, with their broad hips, slender waists, and elaborate ornaments, recall the beauty of the figures of mythology; their pose and expression suggest rhythm and dynamic movement.

On the northern face of the southern pillar is a portrait group of a king and queen (Fig. 83). They are identified as Mahendravarman and his queen. The king has an elephant's tusk (elegant) on his head, and a *parashakti* in one ear and *makharajivandita* in the other. Round his neck there are a few necklets. His dhoti and his diadem indicate his royal status. Behind him is his queen, her hair made up in a sort of top-knot (*chavandita*). Both these figures are yellow, with dark-red outlines, and the background is green. In front of them is a human figure coloured red—too faded to be identified.

There are also paintings on the corbels, beam and cornice. On the corbel are small designs with lotuses. The paintings on the cornice, which projects in front of the mango-pa, is made up of corpus designs with conventional lotuses. The surface of the cornice in front of the two pillars bears a *dharm* or mythical scene. On the northern wall below the cornice, on a patch of plaster are the figures of a student, fruits and flowers in yellow and red.

The technique employed here is known as *frase-sree* or painting in a medium of lime, while the *Ajanta* and *Bagh* are of tempera technique. The *Srivastava* plaster is finer and better consolidated than the *Ajanta* one (S. Paramanura in studies in Indian Paintings). The ground was prepared by a coating of rough plaster (rich pure lime and the angular grains of sand as its most material) to make the surface of the dried stone even. No organic binding medium like drying oil, gum, glue, albumin or Casein is present in the plaster. Over this a thin coat of lime-wash was applied while the plaster was still wet to ensure proper binding between the layers. The lime-wash was spread just before it was painted on. Vegetable colours, sensitive to lime and other alkalis, could not be used, and, obviously therefore, earth or mineral pigments were used. This fact limited the choice of colours. The chief colours used are black, green, yellow, orange-brown, and white. The substance used for these pigments have been found on analysis to be wood-charcoal or lamp-black for black, red ochre for red, yellow ochre for yellow, lapidary or glauconite for blue, terre-verte for green and lime for white. Evidently pigments which were locally available and which were compatible with lime have been used.

The *Srivastava* paintings carry on the tradition of the well-known *Ajanta* frescoes of the first seven centuries A.D., the *Ceylon Sigirya* frescoes of the fifth century and the *Bagh* frescoes in the Gwalior state of the sixth and seventh centuries A.D. *Srivastava* is therefore an early example of the *Ajanta* or post-*Ajanta* period, and in much is compared with *Ajanta* and *Sigirya*. We may safely say that the wall paintings at *Srivastava* form the only group of Jain paintings in India of the 7th century A.D. executed on the *Ajanta* style.

# SRI VYAGRADEVESVARA TEMPLE IN TIRUVENDICAYASAL

The village Tiruvendicayasal is three miles from Padakottai and is situated on the village which lies in between the Padakottai-Manappanur and Padakottai-Tiruchappalli route.

Tiruvendicayasal is a well-known and an ancient place of worship. The name means the 'Sacred place or gate of the Tiger' and refers to the story of the God Gokarnas of Tirugokarnam who have took the form of a tiger, to terrify and finally grant salvation to a cow that daily brought the stained water for his abstinence (see under Tirugokarnam for an account of the legend). Page 105.

The main shrine faces east. It has been renovated, and the original structure should have been an early Chola structure. The reason for this conjecture is the presence of the Saptamatrka group, and other old idols within the shrine in the southern *prabhara*. The present structure is of the Pandya style of the 13th-14th centuries. The pilasters are polygonal in section with square bases having *angapadman*; the *padman* are drawn out into *aksh*, and the corbels are of the *padmapadma* type with rudimentary beds.

There are niches in three sides of the main shrine. The niche in the north is empty, while the west contains a standing *Vidya*. In the place of the south niche, a small roofed structure is constructed with the help of some fallen pillars, and an idol of Goddess *Sakti* (Fig. 45) is installed. This idol of Goddess *Sakti* has rare iconographic features. The deity is in seated pose with his left leg kept in *aksh* posture, a posture suitable for concentration. It has four arms, and the three left arms is stretched on the left leg, which is unusual.

There is an *ardhanaraya* and a *vakranaraya* in front of the main shrine of Sri Vyagradevesvara. To the north of the *ardhanaraya* is the shrine of the Goddess Sri *Bandhandal*, facing south, which is late Chola or early Pandya structure with square pillars, simple *aksh*, square *padman* and truned corbels. The southern part of this *ardhanaraya* contains modern bronze idols now carried in the temple processions. The *vakranaraya* is a Chola structure with pilasters as supporting large *padman* and corbels with *truned*.

At the main entrance in the east to the temple is a *ardhanaraya* with massive pillars supporting carved lions on its top. The base of the *ardhanaraya* is of the late Pandya style, but the upper part has been reconstructed.

In the southern *prabhara* there is a shrine facing west containing an interesting sculpture of Subrahmanya (Fig. 67) in bas-relief in the *ardhanaraya* pose; the upper right hand holds a *trident*, and the upper left a *Sakti* or spear; the lower right hand is in the *ardhanaraya* pose and the lower left hand rests on the thigh. Within the *ardhanaraya* of the southern *prabhara* is an idol of Yoga *Sakti*, Subrahmanya with two arms, two *Chakras*, two *Angas* with their *padman* and a *Gajalakshmi*.

In the northern *prabhara* is a shrine facing west and containing three sculptures of Bhairava, Surya and Subrahmanya. Another shrine is in the main *prabhara* towards the western end facing towards south, and contains a four armed Subrahmanya with his consort *Vaidi* and *Devagana*. A mutilated lower sculpture of Bhairava is also in the northern *prabhara*.

Near the southern entrance is a shrine built in the reign of Raja Ramachandra Tondaiman, in which is kept the idol of Aravan, slightly mutilated in its left hand. It is said that when a new idol was installed, the old mutilated one was about to be thrown into the tank to the south of the temple, and that Aravan appeared before the Raja in a dream and directed him not to cast it away but to preserve it in a shrine, which the *prabhara* did.

There are 15 inscriptions in the temple; six are Chola, seven Pandya, one of the Vijayanagar and one of the Pulastivarma's period.

The earliest inscription in this temple of Sri Vyagrapuravara is dated in the reign of Raja Raja I (1011 A.D.) and refers to the God as 'Tirumalak Peruvai' or 'The Lord of the western Shore'. He is called Cadevama Vinnagan in an inscription of the reign of Rajendra I (1027 A.D.), which also mentions the Annapur shrine which was probably built in this reign. Sadrasa Iman, also called Kallavarga Chola Kallavavarayan, consecrated a *Anga* called also him Sadrasa Vinnagan, and instituted a festival, at which plays were enacted (P. S. I. 129 of the reign of Rajadhiraja II, dated 1125 A.D.). An inscription of the reign of Raja Raja III records that land endowed for a festival was to be allotted in equal shares to the God Vyagrapuravara or Tiruvargavay-Indraya Nayanar and to the God Sadrasa Vinnagan and his Anaman. Four inscriptions refer to *Sami* kattu or dances performed in the temple festivals to induce a feeling of repose. Those who played the dance were also called *Samsamam*. The temple seems to have been very rich and had abundant land in the villages of Perundanaiyur, Kallikudi, Mayilapur (now called Mayilappatti), Oruttanamangalam, Tiruviripar (now called Tiruviripar), Kavalakamangalam, etc. An inscription of the time of the Vijayanagar prince Kampana records the grant of *Paddhatai* rights by the temple authorities and the residents to a chief of *Isuruboli*. Tiruvargavara had both a *Sabha* or Brahmin assembly, and an *Ur* or common village or town assembly, during the centuries of Chola and Pandya rule.

## SUBRAHMANYA TEMPLE

### IN

### VIRAJMALAI

Virajmalai is situated about 28 miles from Pudukkottai, and is about 18 miles from Tiruchirappalli on the high road to Madurai. It is a well known place throughout South India for its Lord Subrahmanya temple on a hillock (Figs 48 and 49). Virajmalai is a corruption of Virajamalai or the 'Hill of Virajyar'. Virajmalai also takes its name from a 'hail rock' of 'beautifully hended massive granite pebbles' which it contains.

The origin of this temple is ascribed to Janna, a shepherd, a native of Virajur, six miles to the west of Tiruchirappalli. When he was a little boy, he played the trumpet one day to escape being flogged at school, and hid himself behind the idol of Subrahmanya in the temple at Virajur. There he remained shut up for the night unseen by temple servants, when the God Subrahmanya appeared to him and blessed him with the gift of prayer. On the next morning his parents discovered him in the temple and were delighted to find that he had suddenly become learned and wise.

Sometime afterwards, God Subrahmanya, so runs the story, came a hunting to the tract now called Virajmalai accompanied by this gifted boy, and found the country so charming that the God told the boy in a vision of his wish to have a temple built for him on the top of the hill at Virajmalai. Thereupon the boy Janna varadaya communicated the good news to Alagya Maravali of Perumbur, who was then the chieftain of this tract. Alagya was also granted a vision of the Lord in answer to a hymn of the 'boy', but the vision was so dazzling that the chief lost his strength for awhile. The chief built the temple, and became one of his most devoted worshippers. The boy Janna varadaya became the first trustee of the temple. Persons of the temple were attended by the Kamaswami and Marangapatti chiefs who were the vassals of the Madurai Nayaks. Landatory songs are still sung in praise of the Perumbur chiefs during one of the temple festivals at 'the Eastern gate mandapa'.

One Karappanattu Pillai, a minister of one of the Kamaswami chiefs was in the habit of visiting the temple every Friday. Once after he had set out from his house, he found that on account of heavy showers, a tank had burst and the Mamandi stream, lying between Kamaswami and Virajmalai, had become unfordable. He concluded that he had to spend the night without meat and what was more important to him without smoking. The God, however, appeared before him, in human form, kindly supplied him with a cigar and light, and arranged for his visiting the temple that night without difficulty. The grateful devotee ordered that hamsathu cigars should be offered to the God at the time of the last puja of the day along with food and other offerings and distributed among the 'brahmins and others' visiting the temple. It is said that, after the tract passed into the hands of the Trichinopoly, a ruler of Pudukkottai ordered the offering of cigars to be stopped as inappropriate to such a superior deity as Subrahmanya, and that it used to have appeared to the ruler in a dream, informing, his injured body and explained that it was impossible for him to get on without smoking, with the result that the cigar offering was permitted to be continued.

Arunagiri, the great Saiva Saint who is believed to have lived in the middle of the 15th century, visited Virajmalai, and sang in praise of the God here, expressing some of his mystic experiences in his famous hymns called *Tiruppugai*.

Subrahmanya Madaliyar, son of Ekamoyala Madaliyar of Kanayur, both the ministers of Vijaya Raghavadeva Raja Trichinopoly, were greatly devoted to this temple, and in the town of a verse drama called *Virajamalai Kaverigal* which is still staged annually by the dancing girls here.



The ascent to the top of the hill is made by a series of flights commencing at an entrance close to the *ahamamandapa*. To the north of the first landing, about half-way up, there is a natural cavern in which there is now a shrine containing a *linga*, an *Ammā*, *Kṛṣṇa*, etc. At the top is a *mandapa* from which one enters the main *gopura* facing north. More steps lead to the northern *prabhara*. The idol of Śrī Subrahmaṇya has six faces and twelve hands. The God is seated on a *paṇḍaka*, with the two *Ammā*—*Vāṭi* and *Dāmasa*, standing on either side. The *mandapa* are of the Madhura style, and the one at the extreme east affords a panoramic view of the country round as far as the *Tiruchirappalli* rock fort.

Some panels containing dancing figures in bas-relief evidently belonging to a ruined early Chola temple at Kodumbatūr, have been built into the walls of the northern *prabhara*. The two lion-pillars in the *ahamamandapa* at the foot of the hill are of the Pallava type, and probably brought from the ruined *Aralakūṭi* or *Aralakūṭi* at Kodumbatūr.

## BHUMISVARA TEMPLE

IN

VIRAJUR.

Virajur lies on the trunk road from Tiruchirappalli to Madurai. It is three miles from Kodur taluk, and a mile and a half from Virajapur, which is 18 miles from Tiruchirappalli and 26 miles from Pudukkottai. In the past, Virajur was a part of the larger village of Virajapur or Virajur mentioned in the Tirupugal, which also included the modern village of Virudimalai that has grown up round the temple on the rock. The modern village of Virajur was then known as Virajuramalai.

Virudimalai is now famous for the temple of Subrahmanya on the hill; but the small Bhumisvara Siva temple (Fig. 70) of Virajur is of greater antiquarian importance and interest. This temple has been considered as an early Chola temple.

The Bhumisvara temple faces the east. It is a *korral* of the single-storied (*eka-tala*) variety. The main shrine and the *arukamandapa* are of the early Chola period, while the *nakulamandapa* with the Amman shrine in the north are modern structures. The *garbhagriha* is square. The *prabhavali* (*apostha*) has temple moulding with a three-sided *kumudam*. The walls of the *garbhagriha* are adorned with tetragonal pilasters, with the usual components, *kal*, *tak*, *padmasa*, *tala*, *palasa*, etc. The *abacus* is large and massive with a plain moulding, and the *tala* below is not carved into petals. The *corbel* is simple with plain bevelled-brackets. The *cornice* is thick and single-arched and with a number of *laser* crowned with *abaka* motifs. Above the cornice there is a *yak* frieze. There are three niches in the three sides of the *garbhagriha*. Each niche has been surmounted by a plain arch. In the northern niche instead of usual *Basava*, there is a sculpture of a standing *Shilohasura* (Fig. 71) which was originally housed in one of the sub-shrines, and a standing sculpture of *Vishnu* in the western niche. *Dakshinamurti* which might have been housed in the southern niche of the main shrine is lying on the ground of the compound outside the temple. Sculptures of a *Jyestha* and a *Ganesa*, probably of the sub-shrines, are also found here.

The *arukamandapa* has no niches in its walls. The *visama* over the sanctum is of the circular type with a circular *griha*, a bell-shaped *adhara* and a circular *stupa*. On the four sides of the *griha* are niches, and on the four sides of the *adhara* are four large *basas* surmounted by *akshamuktas* which are supported by the niches below. These niches are now empty. The *stupa* rests on two layers of *lotus petals*. The *visama* is hollow inside. There are traces of sub-shrines all round the main shrine.

Unfortunately there are no inscriptions anywhere in this temple. But considering the architectural features, it can be assigned to the early Chola period. The noteworthy features of this temple is the simplicity in its structure, the nobility in the sculptures, and the beautiful bell-shaped *adhara* crowned by a bulbous *stupa*.

## MARGASABAYESVARA TEMPLE IN VISALUR.

Visalur is 22 miles from Pudukkottai, 8 miles from Kootanur on the Kottanur-Killeshall road.

Visalur has long been famous as the meeting place of the caste parangas of the Senkummaru Kallars. The ancient banyan tree here, with about hundred stems, was for centuries the rendezvous of the Kallars, who met and planned their doings and depredations, and took oaths of loyalty to their chiefs and clans. Oaths taken here were held binding, and no Kall would utter a falsehood within some furlongs of Visalur. According to tradition Visalur was originally a Vellala village. A Kall of a neighbouring village asked for the hand of a Vellala girl, but her father put him off with evasive replies, until all the Vellala inhabitants migrated to another village. One Vellala, however, was in love with a dancing-girl of Visalur, and continued to pay stealthy visits to her. He was discovered and killed, and the dancing-girl thereupon committed suicide. But these two lovers' lives became immortal, and the two lovers are still worshipped at Pattavara. A Kuruppan, a deity from Madhur who was on his way to Nigampattinam, later settled here, and is now worshipped along with the Pattavara.

The five temple here is a small and single story (*ekahala*) structure similar to those at Kalyanpur and Tiruppur. Though plain and simple, it is a grand structure and very well preserved.

The *parikragraha* and *ambukandapa* are of the same date, and they stand on a plinth which has plain mouldings. There are no carvings on the walls of the main shrine. Its walls are adorned with four simple pilasters which are interspersed with square pilasters and bevelled corbels. The cornice is single carved (arched) and adorned with *hakra* surrounded by *aksharakshas*. There is no *dhyanapada* frieze below the cornice; but a *patra* frieze is found above it.

The *parikragraha* is a square of 8 feet 6 inches in exterior sides and 4 feet 8 inches in the interior.

The *grana* of the shrine is square and has four balls at the four corners (Fig. 72). The four niches in the *grana* are opened with *hakra* ornamented with lion-heads. The southern niche contains a sculpture of Dakshinamurti, that is the west one of Vishnu and that in the north one of Brahma. The *akshara* and the *stupa* are four-sided; and the latter is placed on *ayana* and *agamakrishna*.

The *ambukandapa* projects forward 3 feet 6 inches in the same axis, and is of the same age.

The *ambukandapa* is a solitary or an later in date.

The whole structure from basement to finial is covered with line-plaster (Fig. 73), which hides not only the inscriptions but also the decorative motifs. Half a dozen inscriptions have been copied so far, but they are incomplete; one of the reign of an unidentified Kalidurga Chola, one of an unidentified Jayavarman Vira Pandya and another of an unidentified Vira Pandya. The others are fragments and are undeciphered.

The Arumma shrine is a much larger structure. There are two *prastambhapayana*-one within the Arumma shrine and the other in front of it.

## TIRUMAYAM TALUK.

### BALASUBRAHMANYA TEMPLE IN KANNANUR.

Kannanur, also known as Rangayam Kannanur is a village at a distance of 17 miles from Padakkottai and about 3 miles inside from the main road to Rangayam from Padakkottai. There are two temples close to each other on the eastern head of the large tank of the village. The one close to the bank is the Balasubrahmanya temple and the other is dedicated to Vishnu. Both the temples are conserved monuments and of considerable architectural interest.

The original temple of Balasubrahmanya contains a garbhagriha and ardhakamudaga which are early Chola structures belonging to the 9th century. Originally the temple should be surrounded by a wall of enclosure, of which only the basement and the pillars of the main gateway can be seen now.

This temple is a complete structural mass temple of the *vesparadraksha* class with Subrahmanya as the main deity. The garbhagriha is square, each side measuring twelve feet six inches externally. Its walls are thick and they are adorned externally with pilasters which resemble those in the Siva temple at Tirukkuratala and have elegant scroll ornaments, kalasa, karutika and palasa. The cornices have an angular profile. There is a frieze of *hyanapasa* below the eave-shaped thick cornice (*kolakata*) which is also decorated with *kalasa* having beautiful scroll work. Over the cornice is a frieze of standing *yakini*. There are niches (*chola-kasthais*) for *kalasa* in the outer walls of the garbhagriha, but they are now empty except the southern one which contains an idol of Subrahmanya.

This temple is a single storied type. The entrance over the central shrine (Fig. 74) stands on a circular basement, and there are four niches in its *prisa* portion which have scrolled *kalasa* crowned with snake heads on the four cardinal points. Images are found only in two of them and they are broken. A bad fission due to a weather bustan condition. At the four corners of the *prisa* are four figures of sitting elephants, the vehicle of Subrahmanya.

Generally, Subrahmanya has the banner of the cock which is held in the hand with peacock. His vehicle standing behind. But the Sangam literature of the Tamil and some of the *agamas* and Purana mention also the elephant as His vehicle. *Gajavehana* (elephant ride) being one of the important namas given to Subrahmanya, this is evidently an emblem of the presiding deity, viz., Balasubrahmanya. This temple is one of the rare temples which has the elephant as Subrahmanya's vehicle.

The *skhara* is bell-shaped with a beautiful serrated, convex followed by concave surfaces. The *skhara* resembles that of the Kadambur temple at Maratturukal, with this difference that underneath the main here, there are two layers of large *petala-padas* and some *petala* whereas in the Kadambur temple there is only one. It is crowned by an ornamented spherical stone stage of exquisite workmanship.

The *arthakamudaga* is about 8 feet square forming an integrated structure with the main shrine. Both the main shrine and the *ardhakamudaga* have entrance facing west, while the *ardhakamudaga* has one facing north.

The present presiding deity is a new one, and the original deity of the shrine is found in the *mudaga*. The original deity is a standing figure (Fig. 75) a foot three feet six inches in height and one foot six inches across the shoulders. It has four arms, with *kalshi* (pearl) and *akshamala* (garland of beads) in the back upper arms. The front right lower arm is in the *abhaya* pose and in the left one resting on the hip. It has a cross band across the chest and wears a *kanakamukuta* (3 tier type).

The temple of Karyamanthra, Perumal called in inscriptions *Vīrudevarja Mayanthava Vīṇagara Eśvarasvarar* contains some fine sculptures. The *ambikamandapa* is different in style from that of the parts of the temple. All the now published inscriptions are found on the walls of the *ambikamandapa* only. All of them belong to Pandya Kings, and the earliest of them is one of the 131 year of Maravarman Sundara Pandya, who ascended the throne of Madurai in 1216 A.D. Hence the *ambikamandapa* has been assigned without any doubt to the 13th century.

## KILANILAI FORT.

Kilanilai fort is at a distance of 20 miles from Padakkottai towards Arinallan-Kanalikudi has spurs. The name *Kilanilai* means the eastern gate or side as distinguished from another adjacent place called *Mikilai* or western gate. Between them is *Pudukottai*.

Kilanilai was an important military station from the days of the Imperial Cholas and Pandya up to the 16th century. According to the Ceylonese chronicle, the *Mahavamsa*, a line running from Ponnasuraveti to Kilanilai, and from here to Maranallikudi in the Tanjore district, divided the Chola and Pandya dominions in the 10th and 11th centuries before the final subjugation of the Pandya kingdom by the Cholas. The line also marks the northern limit reached by the Sinhalese in their invasion of South India. The strategic road that ran in the 12th—13th century from Kilanilai to Arantangi in the east and to Tirupattur and Ponnasuraveti in the west can be seen even now. About the middle of the 13th century, the Ceylonese general Lanakapara, who was in alliance with Pandya-ruler Pandya, defeated Kulasekhara, a rival claimant to the Pandya throne, who had killed Pandya-ruler (C. 1162 A.D.) and placed Viri Pandya, Pandya-ruler's son, on the Madurai throne. During this campaign a sanguinary battle was fought at Kilanilai in which, according to the *Mahavamsa*, the slaughter was so great that the corpses of the slain covered a space of four leagues.

According to a local tradition, the fort was built by a Setupati called Nandi Maravan or the late Marava. The *Tiruchirappalli Gazetteer* states, on the other hand, probably on the authority of the Tanjore Manual (1853) that it was built by Vijaya Raghava Nayak, the last of the Nayak Kings of Tanjore, who died about 1674. The Statistical Account of Padakkottai of 1813 says that the fort was built with an arsenal in the days of Vijaya Raghunatha Setupati about the year 1653. It is probable that this Setupati, who got possession of the fort, repaired or extended it by adding an arsenal. In 1726 when the place was temporarily occupied by Vijaya Raghunatha Raya Tondaiman of Padakkottai, a granary was built in which to store provisions against sieges. The inference to be drawn from these different accounts is that it passed through different hands—especially between Tanjore and Ramnad rulers before it finally came over to Padakkottai. About 1674 it was under Tanjore. According to *Tiruchirappalli Gazetteer* (1907) "It (fort) was captured shortly afterwards by the Setupati of Ramnad, and was one of the forts given by that chief in return for the alliance of the King of Tanjore in 1686, and finally retaken by the former in 1694. Hancorborth it seems to have become part of the defensible land which passed from the hands of Raghunath to Tanjore in 1771." As early as 1523, the fort and district of Kilanilai were promised to the Tondaimans of Padakkottai by Tanika Tanna of Ramnad, if he joined the throne with the Tondaiman's assistance. It also appears that Tanika, Raja of Tanjore (1529-36), granted it to the Tondaiman, that the Tondaiman sold it back to Tanjore on certain conditions, and that when the conditions were violated, the Tondaiman attempted to capture it. In 1548 Minchi, the Tanjore general, ceded it to the Tondaiman on his own account in return for military assistance, in consequence of which the Tondaiman actually got possession of it immediately. But the Raja of Tanjore refused to ratify the act of his general, and ordered Minchi himself to recover it. This happened in 1556. In 1781 it was seized and occupied for a time by Hyder's army, but was recovered by the Tondaiman in August of the same year, at the request of Colonel Brathwaite of the Madras Army. Soon after this, the whole of the Tanjore territory was annexed by the British, but Kilanilai, which originally formed part of Tanjore but had all along been claimed by the Tondaiman, continued to be a subject of dispute till 1823, when it was finally ceded to Padakkottai, subject to the annual tribute of an elephant, which however was never paid, on the ground that this stipulation was inconsistent with previous treaties, and with the rank and status enjoyed by the rulers, and was formally waived in 1827 by the court of Directors themselves.

The extensive fort of historic value (Figs. 76 and 77) is now in a dilapidated condition. It was built of laterite quarried close by in the Senghai and Sakikotai parishes. The area enclosed by the fort walls is 43.61 acres. The first place of interest that a visitor observes within the fort is a small temple of Hamaum. Then he has to approach the temple of Ariyanapaki Amman, the principal temple within the fort. Behind the temple is a *gumardakam*, to the south of which is a Vi-hara temple. The magazine was located near the southern gate, adjoining which are a shrine to Manuvara and an *Ustav*. There is an underground passage, which is now blocked, near the southern gate. Tradition says that it was a secret passage leading to the fort at Sakikotai in the Kamau district. A fairly large iron cannon lying on one of the ramparts is all that now remains of the efficient military equipment with which the fort was once fitted. The cannon has a date 1365 January 1520 in its rear part.

In front of the fort is an old temple car made of wood with good artistic pieces of wood-carvings, depicting scenes of Hinduism. Near the entrance of the fort is a Sri Chellavaram mut, and Chellavaram samadhi, constructed recently on behalf of a local man called Chellavaram.

## SIVA TEMPLE

or

## MALAYAKKOTTA

Malayakkottai is at a distance of 12 miles from Pudukkottai towards Namatturamalai or Ponnammavelli route and a mile from Nalukottai, towards north in a branch route.

There is a small rock hill temple dedicated to Subrahmanya. It can be reached by a paved track on the western slope of the hill and a narrow flight of steps on the south. This temple, according to an inscription near the flight of steps, was built by a native of Natchiarappatti towards the close of the nineteenth century.

Below this hill temple, on the eastern side is a rock-cut cubical cell (Fig. 76) with a rectangular entrance. This is a protected monument. It contains a *linga* which stands on an octagonal *postakha*, the *postakha* or *spout* of which is supported on a carving lion. On either side of the entrance is a shallow niche flanked by pilasters bearing *arabhas*, the *heads* of which are curved and bear the usual Pallava roll-ornaments. The *arabhasandapa* and *arabhasandapa* are later additions to the shrine but they are completely discoloured. There is a small and a fragment of Valampuri Ganesha which is said to be there in the Pudukkottai museum is missing. There are two other miniature statues on this side of the rock, one of which contains a *linga*. There is an inscription here which is in three parts: the script of one part is Pallava grantha, and that of the other two Tamil. The Pallava grantha part is a Tamil reading *Paravallikottai Paravallikottai* is a well-strung line. The lines in Tamil are not wholly intelligible; but part of it may be interpreted as "behind the method of learning the science of *Paravallikottai* is confirmed or established by *Channasa*". *Channasa* is believed to be a title of the Pallava Mahendravarmas I and this cave-temple may, therefore, be attributed to him.

The other rock-cut cave-temple is on the southern vertical slope of the same rock, and in plan, resembles the Siva cave-temples at Tiruvannamalai and Malayakottai. The cubical sanctum facing west is at the eastern end of the cave. It contains a *linga* which stands on a circular *postakha*, the *spout* of which has no lion to support.

In front of the cubical sanctum is a rectangular *arabhasandapa*, the *facade* of which is supported by two pillars and two pilasters of the usual Pallava style, massive and cubical at the base and top, and octagonal in the middle, and ornamented by a scroll with roll-ornamentation. On the northern wall of the *arabhasandapa*, which is the surface of the rock, contains four pilasters corresponding to the pillars and pilasters of the *facade*. There are a small in front of the *linga* and a Valampuri Ganesha (Fig. 77) in the west wall of this hill.

The *arabhasandapa* is a later structure. There are 17 to 18 layers of plaster on the walls which shows that they were once covered with stucco. To the east of this cave-temple is a miniature square niche with a *linga* in it.

The *Aravali* shrine, which is a structure of the late Chola style, stands a little to the south and faces the north. It contains a *parikakha*, *arabhasandapa* and a *arabhasandapa*.

An inscription, dated in the 3rd year of Jayavarman Kuladevaram Pandya I, registers a donation of land on the desolate lands of Sri Varadaraja Nayana, which seems to have been the name of the *linga* in the rock-cut cave-temple, though, according to an inscription at Panduraj, the God was called *Aravali*.



## SHRI NAGANATHASWAMY TEMPLE

IN

### PERAIYUR.

Peraiyur is at a distance of 5½ miles from Pudukkottai towards south-east in Ponnasuraval route, and two miles towards north on a branch road. The *dega* of the temple is a *Satyambha* (Self-born). It contains a Siva temple, called Naganathaswami temple of great renown. It is about 4 miles from Nannasamundram Railway Station.

The present garbhagriha of this Siva temple is Pandyan structure of the 12th-13th centuries. It is standing a modified plinth with a *kalasha* at the top and a carved *devanaga* in the middle. The pilasters are octagonal with rectangular bases, but without *apayodams*. The *palaga* is large and square; the *padma* has well-defined petals. The *corbels* are uncut. The *basalis* in the cornice bear circles with lotus medallions in the centre and scroll designs at the sides. Above the cornice is an unfinished *cyath* frieze.

The walls in the main shrine contain niches on three sides. The niches are flanked by circular pilasters and crowned by arched *anbhavams*. The southern niche contains *Dakshinamurti*, the western *Lingadharini*, and the northern *Brhama*. The shrine is a modern brick structure. The *ardharavanga* is a pillared hall. It contains a *svayambha padal* (underground path) which is located in the northern corner of this *avanga*. It was not clearly known where it leads.

The oldest extant structure in the temple is the western *gopura* behind the shrine, the entrance of which is now walled up. It is of the 10th century Chola style, and has four sided pilasters with massive square *palaga*; the *padma* below is not cut into petals and the *corbels* are beveled. The features of this structure, coupled with the presence of a *Saptamatruka* group in bas-relief on a single stone, and an inscription of *Rajendra I* (1012-45) on the rock near the gate, show that the temple was originally a Chola structure of the 10th century but was later renovated in the 12th or 13th century. The eastern or main *gopura* is a Pandya structure; its chief features being pilasters with *apayodams*, tiered *corbels* and decorative pilasters with *pancam* on top; but the brick work above is modern. The other extended in the *padma* are modern. The temple was frequently renovated; the latest renovation was towards the close of the last century in the reign of Raja Ramachandra Thondaiman of Pudukkottai.

The shrine of the *Ammam* Sri Brhadambal belongs to the close of the 15th or the beginning of the 16th century, and is of the late Vijayanagar style. The *palaga* and *gopura* with fully formed *flower buds*, unconnected with the main, are characteristic.

There are inscriptured Chola, Pandya and Vijayanagar period. The earliest inscription in the temple is dated in the reign of *Rajendra Chola I* (1012-45). An order of a *minister* (A *minister* is a chief or general; here, perhaps, an officer whose duty was to subdue treacherous vassals and safeguard the person of the King) *Srinama Mahapadma Mahapadma* (destroyer of personal enemies), granting to the temple the taxes due from the village of *Sendamangalam*, is dated 1236 A. D. in the reign of Raja Raja III. Two inscriptions, which describe Peraiyur as a *devadana* and *Brhadambal* village are dated in the reign of an unidentified *Kalutanga* Chola. There are three damaged inscriptions of the 16th century, one of which refers to the building of a shrine to *Chandikesvara*, *Pannambalambal Thondaiman* (about the year 1515) of *Arattinai*, who was a charitable ruler, made large grants to this temple. *Sewamabala Pillayarayan* was a devotee of this temple. Peraiyur *Madu* was one of the divisions of the *palaga* ruled by the *Pillayarayan* before its conquest or annexation by the *Thondaiman* rulers. One of the *bedas* here is still called *Pillayarayan*. On the outer wall of the temple kitchen is a damaged inscription relating to a settlement of a dispute between the *Palais* and the *Peraiyur* to settle which three inscriptions on the *bedas* in dispute at *Takkatur*, *Vinayakalai* and *Perambakkal* were secured and completed, under the order of *Rajamatha Raja Thondaiman* before a *division* was given.

A Sanskrit inscription in Telugu script records the performance in 1842 of a *Samkalashadhara* or purificatory ceremony to the God and Goddess of this temple by Raja Rameshchandra Tundakurra.

There are some bronzes, mostly modern, except that of Nataraja. (Fig. 88) 2 feet 6 inches in height or 3 feet including the pedestal, which is of the Chola style. The stone sculptures of Siva and Parvati seated on their bull and of Nataraja (Fig. 81) are, alas. There are hundreds of sculptures of five-headed *akshas*, (Fig. 82) installed by devotees as votive offerings. It is believed that the performing *samkalashadhara* or the *satka*-installation ceremony with suitable rites and prayers will remove barrenness in women. There is a *tam* (spring) in front of the central shrine. A curious natural phenomenon is said to be associated with the *tam*; when the water reaches a certain level on a sloping rock marked with a trident, a colonial music of the Vina, bell and conch is believed to be heard once a year in the month of *Panguni* (March/April) being caused according to the temple legend, by the worship conducted by *Adavaka* or as some say *Devendra*.

## VAIDITYARA TEMPLE

IS

## TIRUEKKULAMBUR

Tirukkolambur which is at present known as Tirukkolambur was also spelt Tharukkolambur in the inscriptions. It is at a distance of 29 miles from Padakkottai towards Ponnammuruti route.

Tirukkolambur means the 'Village of the sacred hoof'. According to a legend, once upon a time, when a Pandya king was riding in this place, his horse stumbled when it placed its hoof on an object embedded in the ground from which blood issued. On examination, it proved to be a *dhaga* which had been broken inadvertently by the horse's hooves. The parts were fastened together by a copper band and it had been worshipped ever since.

The linga here is called both *Vaidityara* and *Katolamburam* or the 'Lord of the plants in forest', probably from the luxuriant growth of plants in the temple *pradina*. This variety of plants from a believed to cause stomach-ache when grown and consumed elsewhere. The garbhagriha is of the Pandya style, and the pillars on the walls support corbels with *pasupatadigas*. The corbels of the *Annam* shrine are bevelled. The *arabhamudras* and *mahanadigas* are of later style. The presence of *Iyentia* and other sculptures show that the original shrine, which must have dated from about the 10th or 11th century, was renewed later.

There are beams among which a group of *Nataraja*, *Sivakama Sundara* and *Muttakavanga* are fine. *Lingabharavimale* (Fig. 83) in the western niche of the main shrine is highly polished and of exquisite beauty. There are *arabham* of *Iyentia* both within and outside the temple. The stone bull in front is finely carved.

The temple contains 12 inscriptions, the earliest of which is dated A. D. 1289 in the reign of Jayavarman Kulasekhara I, and related to a gift to a Brahmin by Kamalan Nandiaraja, chief of Tirukkolamburam or Ponnammur. An inscription, dated A. D. 1299 in the reign of Jayavarman Vira Pandya II, records a sale of land, tank, well, etc., by the *De* of Marutana Vikrama Pandyanathan. It is not clear whether Marutana Vikrama Pandyanathan was another name for Tirukkolambur or was a different village. Three inscriptions are royal orders issued by a *Konaramallakondan* (*Korai* orders were often issued under the king's title *Konaramallakondan*, instead of with the proper name of the king) probably Maravimutta Kulasekhara II (c. 1314). One of these relates to a grant of tax-free *devadana* land, which was signed by a *Tondaiman*, and was inscribed on the temple wall by a *padakkilavakkia* or military scribe. Another records that certain taxes payable to the king were made over to the temple for repairs and for the conduct of worship. There is an inscription (A. D. 1502) of the reign of the *Sakara* *Iyandai* *Narasimha* of *Vijayanagar* relating to an order by Narasa Nayaka, the commander-in-chief who was the *de facto* ruler of the empire, restoring the tax on oil mills and ordering the free supply of oil to the temple for the lamps and to ensure the Gods to secure merit for *Tippaiah*, a secretary or minister of Narasa Nayaka.

At a short distance from this temple towards east stands another fine *Siva* temple (Fig. 84) which was renovated by *Muttai Sundara Devarar*. The old *garbhagriha* is a conserved monument. According to an inscription on the west wall of the central shrine, this temple was built in memory of a *Kalasekara Pandya* and the original *dhaga* was known as *Kalasekharasaramudaiyar*. The new *dhaga*, that has now been installed, is called *Tiruvakolambur*.

According to the *Memorial Account of Padakkottai* (1812) a fort was constructed here by the Nayak Kings of Madurai which had falling into ruins by 1620. It was then, this village in the jungle of Kolapur that *Kattabomman* Nayak, partner of *Ponjiramarichchi*, and his dumb brother *Gummayan* were captured in 1789 by the *Tondaiman's* *Sonair*, *Muthuramaya Ambalagar* of Tirukkolambur. A *fest* celebrated in a poem composed in the *Raman* metre.

## SIVA—VISHNU TEMPLE AND FORT IN TIRUMAYAM.

The word Tirumayam was derived from the word 'Tirumayyan' which means the 'Place of Truth' (Sanskrit, Satyashakti). It is situated at a distance of 13 miles from Padakkottam town towards Kankikudi route. It is now the headquarters of Tirumayam taluk.

The Siva cave-temple is the earliest monument here. It is assigned, on architectural and other grounds, to the period of the Pallava. Mahadevasvarman I. An inscription in the adjoining Vishnu temple mentions the Mattanaya Chief called Sattan Maran, a contemporary of the Vijayalaya line of Imperial Cholas. In the 12th and 13th centuries the Hoysalas interested themselves in the affairs of the South, first as allies of the Cholas and later of the Pandyas. Two inscriptions in this temple refer to Appayana, a Dandamayala or general of the Hoysala army who while returning from his victorious strategical march to Ramacharam, provided over an important tribal field at Tirumayam to settle a long-standing dispute between the trustees of the Vishnu and Siva temples. In the 13th century, Tirumayam seems to have passed under Pandyan rule, and to establish the fact there are inscriptions dated in the reigns of Maravarman Sundara Pandya II, Jatavarman Vira Pandya III, Jatavarman Parakrama Pandya and an undated Vira Pandya.

The Vijayanagar inscriptions are dated in the reigns of Vijayalaya I and Krishnadeva Raya. In the 15th century, Tirumayam was administered by the chiefs of Sankalikhedi. Perumanna Pandya Vijayalaya Tera also called Sengappa Perumayana, and Anangadama Sundara Pandya Vijayalaya Tera are the Sankalikhedi chiefs mentioned in the inscriptions. In the 16th and 17th centuries, Tirumayam was a northern outpost of the territories of the Satupathi of Ramnad, but it was directly administered by the Pallavarayan. About the year 1618, Vijaya Raghunatha, popularly known as Kallura Satupathi of Ramnad, a brother-in-law of Raghunatha Raya Tondaiman, the founder of the last ruling house, made over to the latter the Palayan of Tirumayam. (The Satupathi, on that occasion, also gave a reward of honour to Raghunatha which is still preserved in the palace and called *Chengam Alara Janna*, and a tight headed comb which is said to bring good fortune to its owner). Sengap Tanta Tera confirmed this action in 1723 in return for military help that he received from the Tondaiman against Shervan Sankar, a rival claimant to the chieftainship of Ramnad. In 1733, Tirumayam was the only place of refuge centre left to the Tondaiman when the Tanjore general Ananda Row overran the whole of the Padakkottam country. Here Vijaya Raghunatha Raya Tondaiman lay besieged for about a year until Ananda Row raised the siege and retired. In 1788, the Raja of Tanjore submitted to the East India Company a claim for Tirumayam, but did not seriously maintain it. There is an unauthorised tradition that at the time of the Poligar war of 1799, Kattabomma Nayak of Padakkottamchikudi and his death brother, were for a time imprisoned in the Tirumayam Fort before the Tondaiman betrayed them to the English. The truth is that the Poligar, who had taken refuge of their own accord in the jungle of Tondaiman territory near Tirukilalanthur, were captured by the Tondaiman's men and sent to Madurai at the request of Mr. Lambington, the Collector of the Poligar Province. During the second Poligar war, Tirumayam was a depot for Lieutenant Colonel Agnew's army.

Tirumayam is one of the important religious worship centres in the South, and its temples are regarded with great veneration both by Vaishnavites and Shaivites.

The Sargamurti (Vishnu or the Lord of Truth) temple is regarded by local Vaishnavites as the second in sanctity only to the temple at Srirangam. It is indeed called *Adi Sargam* or the original Sargam, and is claimed to be older than the temple of the latter place. A festival takes place in May-June and lasts twenty days; the first ten days are called *Pahala-gava*, when the processions take place in the day time, and the last ten days *Soppara*, when the processions occur at night. It is believed that those who worship the deity on the eleventh or eleventh day of this festival are sure of salvation. The other important

Antelae are the *Chirappavegal* and the *Masavegal*, and these conducted in the months of *Pallava* (May-June) and *Adi* (July-August). The sanctity of this temple has been enhanced by the fact that Tirumanga Alvar, the celebrated Varkshava Saint sang hymns in praise of the Lord, Sanyamurti (Fig. 85).

The main *gopura* at the entrance has many of the features of the 'late Pandya' style, such as the *corbels* with *pushpapadmalas*, many sided pillars with *anagapadmas* and decorative pilasters. The entrance *mandapa* has tall pillars containing large crude sculptures. To the left are three shrines facing east, containing *Calamashu* or the presiding deity of Vishnu's discus, Andal and Krishna, and to the right are a shrine to Lakshmi-Narasimha, and the rooms to keep the processional bronze *idols*.

Entering the second *mandapa*, the visitor turns to the Anantash shrine to the left. *Ujjayinathayal*, the Anantash, is believed to be very propitious. To the right is a narrow shrine containing the sculptures of the Varkshava Acharyas-Ramanuja, Madhuvachari and others, and the *Ulam*. Behind this *mandapa* is the *mahamandapa* of the Sanyamurti shrine, which contains a shrine for Garuda, the vehicle of Vishnu. This *mandapa* is a structure of the "late Pandya" period, and displays on the walls both decorative and artistic pillars and *Rambha* *pasurams*. The room to the north is called *Sandara Pandyan-karanda* and leads to the main shrine of Sri Sanyamurti, which is surrounded by clustered halls. The *pratyakulathina*, which adjoins an overhanging cliff belongs to the 'late Pandya' period. The pillars on the walls are round, with square bases and *anagapadmas*; the *idols* have delicately carved lotus *pasas*, and the *corbels* have *pushpapadmalas*. The sculptures of Vishnu on the *pasavara* are of the Pallava period; and the images are represented as holding the *discus* as if on the act of hurling it.

The rock-cut shrine of Yagisayamurti or the god in a recumbent posture (Fig. 86) is situated to the west of Sanyamurti shrine. The two pillars and the two pilasters in this rock-cut shrine are usually tall; and the *corbels* have rolls ornaments of Pallava period. The main *idol* is an imposing sculpture lying on a serpent couch; the five heads of the serpent, which cover the god's head as a canopy, are half drawn back-ward. The deity has two arms, one stretched behind him as if controlling the serpent named *Adisasha*, and the other represented as protecting Lakshmi who is seated on his breast. All around the main *idol* is a wealth of sculptures including Garuda, Chirappava, Markandeya, Brahma, the *Devata*, the *Pasava* and the *Kinnaras*. Near the eastern wall are two demons, and clustered near the god's feet, is the image of Bhama Devi, the Earth goddess. The legend there is associated with this group of sculptures is that when the demons Madha and Kumbha approached the god in an aggressive attitude, Bhama, Lakshmi and Bhudevi were frightened, *Adisasha*, in his sudden wrath, spit poison which consumed the demons, but was immediately stung with remorse of his hasty action without so much as asking his Lord's permission; but the God comforted him with an assurance of his approval of the act.

To the east of Sri Sanyamurti shrine are those of the *Sesuvadhil* and Rama (group) and farther east is the holy gate, through which the principal processional *idol* is taken out on the Ekadasi day in *Margashirsha* month. The Sanyamurti shrine is fine octagonal tank symmetrically oriented. (Fig. 87).

The first *mandapa*, the clustered halls round the Sanyamurti shrine and the shrine of Rama are the gift of Chetipara, the predominant community of Tanjavur. A prominent Chettiar family of Karutikal has made endowments for daily offerings and the distribution of food to the poor.

At the southern end of the street leading to this temple is a shrine to Vedanta Desika, the founder of the *Peravali* sect of Varkshava.

There are thirteen inscriptions in this temple. The earliest is on a slab which is now placed in the western prakara of the Satyamurti shrine, but must have once formed a part of the pavement to the steps leading to the *navo-temple*, and may be assigned to the latter part of the 8th century or the early part of the 9th century A.D. The above inscription mentions a restoration of the *navo-temple* and an endowment by Perumbidanga Perumadurai, member of Satya *mayas* also called *Vishakhadanga Vihayavadanayaka*, a contemporary and vassal of the Pallava Kings, Nandivarman II and Dantivarman. This shows that the *navo-temple* must have been in existence before the reign of Nandivarman II. A dispute between the priests of the Vishnu and Shiva temples for sharing the produce of the temple lands was adjudicated in 1245 A.D. the seventh year of the reign of Maravarman Sundara Pandya II, by a special tribunal composed of the members of the *Madai* representing the towns and villages of the *Chariot*, the *Samayamatchi* or royal priests, ordinary priests belonging to Tirumayam and other places, and the *arayan*, and presided over by the Hoysala general Appayana Dandamayaka.

There are two Pandya inscriptions, one dated (1340 A.D.) in the reign of Jatavarman Vira Pandya III, and the other (1366 A.D.) in the reign of Jatavarman Parakrama Pandya. The earlier inscription records the sale of *Paalikkaval* rights by the assembly of Tirumayam to a resident of Mahabharatapuram, an adjoining military station to Tirumayam.

Of the Vijayanagar inscriptions, two are dated in the reign of Virupaksha I, and Krishnadeva Raya, while the third is mutilated. The one belonging to the reign of Krishnadeva Raya records a gift of land by Sallappa Vira Narayana Raja Nayaka to both the Shiva and Vishnu temples in the ratio of 2:1.

The adjoining temple to Satyamurti temple is Satyagiriastanam. The front *gopura* is modern, and a good illustration of 'Late Pandya' architecture. The first pillared mandapa consists of shrines of Bhama Umaapalanam facing the east, that of the Arumma Raja Rajaswari facing the south, and one of Bhairava and the Navagrha group. This group of shrines is known as the *Kilakkhori* or the 'lower temple'. Further up is the shrine of Sri Venkateswari or 'the Sovereign Lady of the Rameswara forest', the principal Arumma of the temple. It is a 'late Pandya' structure, renovated very recently. Above this is the rock-cut shrine of Sri Satyagiriastanam. The wall containing the *linga* with *yogipitha* is at the western end of the nave and faces east; and in the east opposite to the *linga* is a big Lingodbhavamurti, (Fig. 88) cut in the rock itself. This faces the west i.e., the sanctum. In between the *linga* and Lingodbhava is an ardhavarudapa with its *sanctum* facing south. The pillars and pilasters of the ardhavarudapa are of the usual Pallava style, massive and cubical at the base and top, and octagonal in the middle, and carrying a *chakra* with coil ornamentation. The *linga* which rests on a circular *yogipitha* and the *sanctum* are cut out of the same rock. There is a *Pillayar* Ganesa. The *devarapala* kar have only two arms: the one on the north has his clothes reaching down the ankles, wears an *ajagrapavita* of rudraksa beads and a peculiar *chakra*, and holds up in right hand in *abhaya*, while the other figure from one of his arms on a *chakra*. The walls and the ceilings were once covered with stucco on which were paintings. All that is now left of them is a small patch on the ceiling with conventional carpet designs.

There are five inscriptions here. The earliest is on the northern wall of the rock-cut shrine, at the top in the Sanskrit word 'Paripalavika' in Pallava-Gantha-character, and followed by some Tamil lines which mention Gunasena, believed to be the title of the Pallava king Mahendravarmam. Next is a magical inscription similar to that at Endimattanam, but it was obliterated in the 13th century, while recording the award of the Hoysala Appayana Dandamayaka tribunal. The words that are well legible, refer to such terms of Indian music as *sa(dja)*, *gandhara* and *chara(na)*; These go to prove that the *navo-temple* was constructed in the time of Mahendravarmam I and the architectural features confirm this conclusion.

The Fort (Fig. 89) adjoining to the temple is said to have been originally a ring fort with seven concentric walls, and a broad moat all round. The lines of the old outer defences are now marked by occasional remains of the walls and ditch and by three main entrances, one on the north, another on the south and the third on the south-east. In the northern entrance is a shrine to Bhairava, and in the southern are shrines to Hanuman, Sakin, Ganesha and Karuppan-all protecting deities of the fort. The walls above the rock that enclose the main citadel are comparatively well preserved. The top is accessible-very easily on the west side, on which side narrow steps have been hewn in the perpendicular boulder. From the existing remains one may conclude that the walls were ringed-out by parapets of strong brickwork, surmounted by machicolations and pierced by *panjira*. At half-way up to the top, to the right, is a chamber which was used as a magazine. Opposite to it, on the western slope of a boulder, a little below the top of the fort, is a rock-cut cell containing a *linga* placed on a square *panjira*, the apex of which is supported by the figure of a dwarf. On the top of the fort is a platform on which a gun is mounted. To the south of this platform is a tank. On the perpendicular southern slope are the rock-cut temples of Siva and Vishnu. To the north-west is another tank, and to the south-east a tank.

The area enclosed by the ramparts is 38.36 acres. The erection of the fort in 1687 A.D. (according to the *Statistical Account of Pondicherry* 1812) is attributed to the Scapadi Vengal Raghunatha Tanna.



Fig. 1. Municipal Office, Padikhet.



Fig. 2. Protestant Church, Padikhet.



Fig. 3. Catholic Church, Padikhet.



Fig. 4. Mosque, Padikhet.





*Fig. 5. Old Palace, Peshawar.*



*Fig. 6. New Palace, Peshawar.*



*Fig. 7. Public Office Building, Pablikhet.*



*Fig. 8. B.Ed. College, Pablikhet.*



*Fig. 9. Victoria Jubilee Arch, Pune, India.*



*Fig. 10. Pune Palace, Pune, India.*



Fig. 11. *Almalyk, Parypaqkortal*



Fig. 12. *Cingulobaccharis*, *Tropidion*

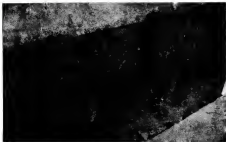


Fig. 13. *Septentrius*, *Tropidion*



Fig. 13. *Arms, Trepelovus*



Fig. 14. *The Corridor, Trepelovus*



Fig. 16. *Parahumans, Trochodonta*



Fig. 17. *Sandstone Temple, Trochodonta*



Fig. 15. *Chondra, Tondkhatola*



Fig. 16. *Hypostegites roof, Tondkhatola*





Fig. 36. *Sargis. Finkelshtal.*

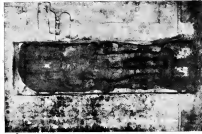


Fig. 37. *Fogovskokumov. Thymonokumov.*

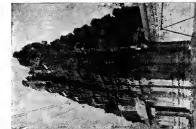


Fig. 22. Main Cairn, Stonehenge



Fig. 23. Chryseis at Stonehenge, Stonehenge

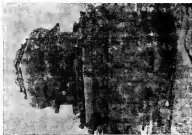


Fig. 24. *Stone temple, Kolchagua.*

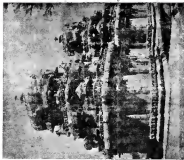


Fig. 25. *Central and Southern Plaza, Kuchukbazar.*



Fig. 34. Arthamasian, Erebuni.



Fig. 35. Youskine, Gushikun, Gushikun.



Fig. 24. Kalamansi, Colombia.

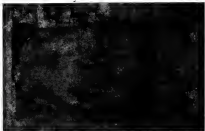


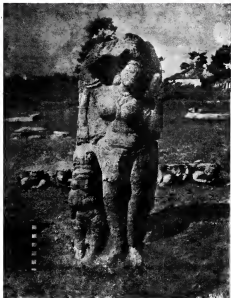
Fig. 25. Abogimani, Ecuador.



Fig. 30. Ganesha, Kumbhalgarh.



Fig. 31. Kumbhakar, Kumbhalgarh.



*Fig. 11. Lady at her toilet, Ektachukto.*



Fig. 24. Stone Lique, Kachibulak



Fig. 25. Mountain-Lowen Grange, Kachibulak





Fig. 21. Polymorph Vespula, Kadimajumada.

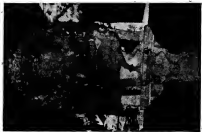


Fig. 22. Monopha, Kadimajumada.

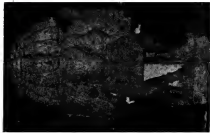


Fig. 37. Skull with eye for orbit. *Kalliojavanoides*.

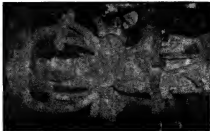


Fig. 38. Upper mandible, *Kalliojavanoides*.

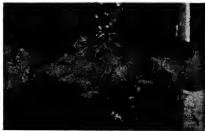


Fig. 13. *Pinus peuceleti*, *Adiantum*.



Fig. 14. *Dryopteris* sp., *Kalmia*.



Fig. 4. Palupari-Phupaka, Komsolskoye.



Fig. 42. Dendurama, Komsolskoye.



Fig. 40. *Brachycephalus Rhamphodactylus*



Fig. 41. *Brachycephalus Rhamphodactylus*



*Fig. 45. Hundred pillared monastery, Kumondarkov.*



*Fig. 46. Hundred pillared monastery, Kumondarkov.*

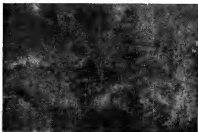


Fig. 67. *Malakium* sp., Malakium sp.



Fig. 68. *Malakium* sp., Malakium sp.



Fig. 16. *Stromatolite, Valsparge.*



Fig. 17. *Stromatolite, Valsparge.*



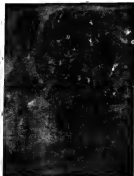


Fig. 51 *Vishnu with No Consorts, Mala radipatti*



Fig. 52 *Arakuragi, Malapattipatti*



Fig. 53. *Pityopsis Chattertonii* on *Milvula*, *Nartunokli*.

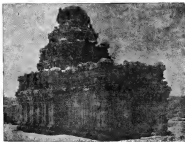


Fig. 54. *Pityopsis Chattertonii*, *Nartunokli*.



Fig. 25. Physique Châtronne, Martensfeld.



Fig. 26. Drumpolder, Martensfeld.

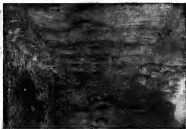


Fig. 53. Zone of Friction, *Neotoma*

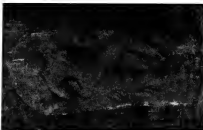
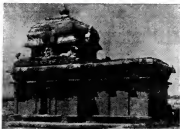


Fig. 54. *Desmodium*, *Neotoma*



*Fig. 58. Kow of Pihou, Hsienan-shi,*



*Fig. 59. Sun temple, Peking-shi,*



Fig. 61. Gandhara, Gandhara.



Fig. 62. Gandhara, Gandhara.



Fig. 63. Hematite (Crown), Stromboli.

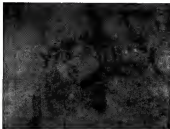


Fig. 64. Olivine (Olivine), Stromboli.



Fig. 66. *Leishmanella, Pinnipontinae*



Fig. 67. *King and Owen, Pinnipontinae*





Fig. 64. Stone structure, Westbury.



Fig. 65. Stone structure, Westbury.



Fig. 43. Shreegale temple, Pindolnagar.



Fig. 44. Shambhureshwar temple, Pindol.



Fig. 14. *Indeterminate* *Wieder*

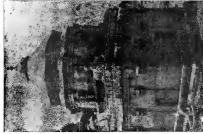


Fig. 15. *Indeterminate* *Wieder*



Fig. 74. Central shrine, Pinnas, Ennsau-



Fig. 75. Gateway, Pinnas, Ennsau-

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*Fig. 75. Subrahmanya, Kuvempu.*



*Fig. 76. Kumbhal, Fort, Kumbhal.*



Fig. 75. Kharakot Fort, Kharakot



Fig. 76. Siva temple, Malpukhori



Fig. 78. *Peltangaria Gansu, Peltapukhovii*.

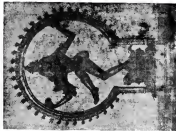


Fig. 80. *Maraspia (Broom), Pteropus*.



Fig. 11. *Munip (Dunab. Province).*



Fig. 12. *Ton und Mager Stein, Jendgar.*





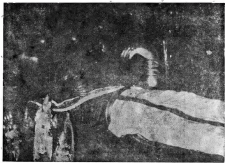
Fig. 13. *Lingpoh-temple, Tientsin-shan.*



Fig. 14. *The temple, Tientsin-shan.*



*Fig. 15. Sivanmurti, Tirumagan.*



*Fig. 16. Togan Sivanmurti, Tirumagan.*

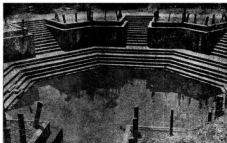


Fig. 17. *Sarygentskard, Transcaspia.*



Fig. 18. *Lipshidkard, Transcaspia.*

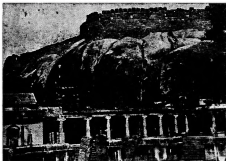


Fig. 10. Pantheon, Rome.